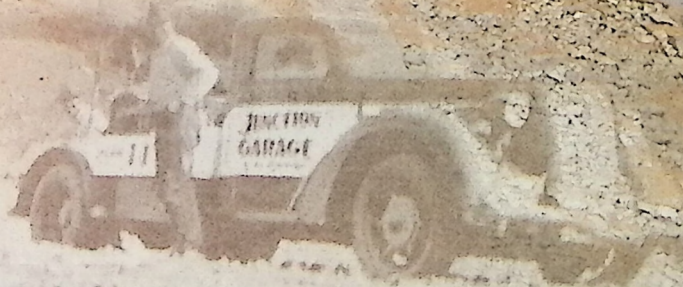


JEFFERSON MONTHLY

Klamath Junction

*Our history submerged beneath
Emigrant Lake*



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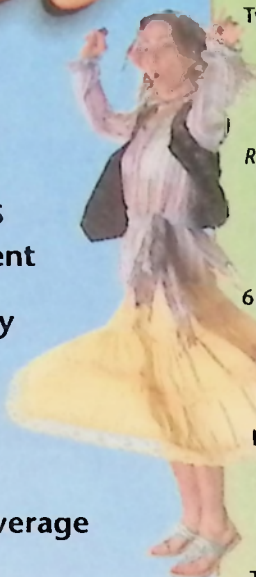
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ON THE COVER

Background: Old Siskiyou Highway dips into Emigrant Lake. Foreground (Left): Juanita Howell Mayfield and Clyde Caton's son, Donald. (Bottom Right): Klamath Junction's Shell Station and grocery store. (Top Right): Caton's wrecker.

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JEFFERSON MONTHLY

NOVEMBER 2005

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It was during 1926 that Emigrant Lake was created, this to supply water for the nascent systems of irrigation within the valley, one of which is known as the Talent Irrigation District (TID). Vast expanses of fecund farmland brimmed with peaches and pears, giving Harry and David a ready supply to fill its fruit baskets destined for the nation's markets. Some landowners were forced to relocate, as the outline of the project became known. Back then there was no way to appeal or question a federally approved undertaking and the only recourse was to suck it up and move.

Local writer Lance Pugh explores the rich history that lies beneath the waters of one well-known landmark in the State of Jefferson, Emigrant Lake. Currently frequented by motor-boaters, crew-teams, dog-walkers, Osprey and the occasional Bald Eagle, Emigrant Lake hides a history that is well-worth telling. Klamath Junction, "condemned to a watery grave" in 1960 was once a thriving town, complete with a dance hall, two gas stations, a café and a roadhouse. What became of this town? Read on as Pugh, with the wit and grit of an old-timer, tells of the folks who settled the town, lived there and died there.



In November, JPR will broadcast *Johnny Cash: The Legend*, a special 4-part documentary that presents a unique thematic portrait of Cash's great career. *Johnny Cash: The Legend*, Sunday evenings at 8pm on JPR's Rhythm & News service.

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Jefferson Public Radio welcomes your comments:

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See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

Jefferson – A Sense of Place

In 1989 we faced a real challenge. What had begun as a single ten-watt college radio station, KSOR, had grown into a multi-station, multi-program service radio network serving southern Oregon and northern California. Our “station breaks” had become an alphabet soup of call letters. Few of our listeners really knew to which of our stations they were listening. And, with a strong listener-driven incentive to provide more of our three program services to more of the communities we served, the number of radio stations we operated was clearly going to grow and the call letter confusion along with it.

It was clear that we needed a name for the aggregation of stations and services into which little KSOR evolved. But what should we call it?

While a few other public radio systems in the nation had adopted network names, they were almost uniformly based upon the names of the states they served. We were serving two states, Oregon and California, so received little guidance from geography. I found my attempt to identify some common geographic reference, which equally well-reflected the heritage of the halves of Oregon and California that we served, to be a nine-month-long exercise in frustration. The concept which was my top choice – Jefferson - at the beginning of this “identity odyssey” was the only name still on my list at the end.

While our daily news magazine had been known as the *Jefferson Daily* since its inception in 1986, on April 1, 1989 we began calling ourselves Jefferson Public Radio on the air and, on that day, we carried a story on the *Jefferson Daily* explain-

ing the history of the State of Jefferson. Other than an explanatory page on our website (at that time www.jeffnet.org), that's the only time in the ensuing years that we offered any explanation of how the halves of Oregon and California we serve have, ever since the 1850's, discussed separating from their parent states and forming their own – the State of Jefferson.

“
OUR NAME DIDN'T, AND
DOESN'T, REFLECT A
POLITICAL PURPOSE. INDEED, I
WAS AWARE THAT SOME
POLITICIANS IN THE CAPITOLS
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CALIFORNIA WERE NOT
ENTHUSIASTIC ABOUT OUR
NAME CHOICE. BUT, OUR
NAME ISN'T ABOUT POLITICS

Our name didn't, and doesn't, reflect a political purpose. Indeed, I was aware that some politicians in the capitols of both Oregon and California were not enthusiastic about our name choice. But, our name isn't about politics.

I recently attended a discussion about public radio and the manner in which it culturally reflects a “sense of place” that has achieved striking resonance for Americans. And that made me think back upon our decision to name


ourselves Jefferson Public Radio.

In 1989 JPR was virtually the only organization or business using the name Jefferson in its name. Other than within our own organization, which has subsequently spawned the *Jefferson Daily*, the *Jefferson Exchange*, the *Jefferson Monthly*, *JEFFNET* and like elements, we have never made any effort to “export” the name Jefferson to other groups.

At the same time the passing years have seen the development of a State of Jefferson bank, garden club, marching band, pipe band, dressage club, jazz orchestra, chamber of commerce, concert series, economic development institute, armory, visitors' bureau, classical guitar society and a host of other regional businesses using Jefferson in their name.

Listening to a discussion about public

radio's creation of a sense of place for listeners, and thinking back on the explosive use of ‘Jefferson’ in the names of so many enterprises, made me think about what gives meaning to a sense of place. That “sense” has been variously defined by others as the elements that “makes somewhere special or different” or “creates a sense of belonging” or “evoke symbols, images, myths, feelings that flow into our mind.” It is, ultimately, the essence of what marketing professionals call “branding” – concepts that are metaphors for the deepest, most meaningful, elements of our lives.

Back in 1989 we were just trying to establish an identity that resonated between our own sense of what this organization is all about and how it relates to the common interests of the communities we serve. But I have to confess to some sense of pride when I look at the flowering use of Jefferson to identify other elements of our region. It says to me that this organization has significantly helped the citizens of our region give identity to something very powerful – something that we were accurately able to read, and reflect, for the region we serve – the State of Jefferson. 

Ronald Kramer is Executive Director of the JPR Foundation.

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JEFFERSON ALMANAC

Diana Coogle

Twice Warmed

In my house the wood-burning stove doubles, in winter, as a cook stove. The teakettle stays on it, ready for a quick boil for a cup of tea. I cook oatmeal or scrambled eggs on it for breakfast, a stir fry or a fillet of fish for dinner. I steam breads and puddings on it, setting the molds, filled with batter and covered with tinfoil, in a pot of simmering water to steam for hours. When I cook stews, I don't have to worry about running out of propane before the cooking is over, and the stew sits on the stove till I'm ready to eat. Rice? I boil a pot of water on the wood-burning stove, pour in the rice, and leave it on the stove for forty-five minutes. Omelets? Stir-fry? Steamed squash? I just let that which heats the house cook the food.

Cooking with wood not only saves propane costs but also teaches patience and demands skill. The fire may be at the perfect temperature for keeping the house comfortably warm, for instance, but when I throw some crushed garlic into a pan of olive oil and it sits in the oil soundlessly, staying decidedly white — no sizzle, no golden color — I know the fire isn't hot enough to sauté garlic, so I either practice the lesson of patience and wait or undertake the lesson of skills and raise the temperature of the fire by, in ascending order of increasing heat, opening the damper, opening the stove door, stirring the fire, or stoking it with more wood. Small pieces of madrone are best if the coals are very hot. Small pieces of fir catch fire more quickly on fewer coals but don't burn as hot. Small pieces of fir topped with small pieces of madrone or oak can quickly heat the fire to sautéing temperatures. Sometimes, suddenly faced with an overzealous Vulcan, I have to work quickly to calm the fire, closing

first the stove door and then, if necessary, the damper. If the fire is still too hot for sautéing garlic, I lower the temperature by raising the pan, usually onto a canning jar lid kept on the stove for that purpose.

People say it's better to cook with gas than with electricity because the cook can regulate exactly the temperature of the burner, but if that's so, cooking with wood must be the most frustrating of all because regulating the temperature is difficult and unscientific. But that's where the advantage of cooking with wood as a part of the School of Life becomes important. Some days the omelet takes minutes to prepare; other days the same dish takes half an hour. It all depends on the wood, the temperature in the house, and the patience of the cook. Some days all the ingredients for a perfect day fall into place. Other days we have to take what is given to make the day a good one. It all depends on the skill of the cook and the will of the gods.

Still there are those who claim cooking with wood is best, though I'm not sure why. The difference can't be the subtle smoked flavor we associate with wood-heat cooking because in my stove the smoke goes up the chimney, not into the food. Maybe, though, the slow cooking makes a difference. Some mornings I let the oatmeal sit on the stove while I dress, keeping an eye on it in case a sudden rise in the fire makes the milk boil over. Spills and splashes have to be scraped off rather than wiped. In the end, they have to burn off. It's best to stand with the pot. If the cooking is slow, I pick up the New Yorker, fold it for one-handed reading, angle it towards the kerosene lamp, and read, stirring, till breakfast is ready. If I'm too impa-

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COOK WITH GAS THAN WITH
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DIFFICULT AND UNSCIENTIFIC.

tient, I can always use my skills to raise the temperature. The result of the slow cooking is a creamier oatmeal than the oatmeal I cook on the propane stove, though probably only because I never wait so patiently while I'm standing at the propane stove.

As I cook on the heat stove, I know again the double advantages of heating with wood, for cooking and for heating, but also for double heating. It is said that he who chops his own firewood is twice warmed, once in the chopping and once in the burning. The same can be said about cooking over wood, when I am also twice warmed — zwiebacked, as it were — once when I eat, but also when I cook. As I stir my soup or sauté my fish, my feet are warmed by the hearthstones, and the heat wafts upwards onto my hands and sideways onto my thighs. That which heats the house also warms the body as it cooks the food. ■

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.



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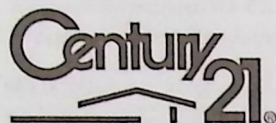
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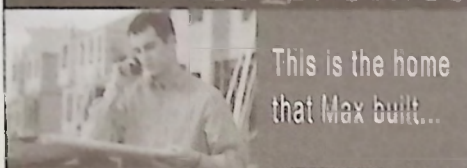
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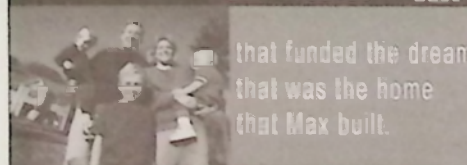


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JEFFERSON PERSPECTIVE

Russell Sadler

Follow the Money

Follow the money.

No, I don't mean the streams of federal cash going out to Katrina's victims and flowing like honey to administration cronies and their companies. I mean look where the money to pay out that cash comes from.

Our federal government is broke, you see.

With the exception of Social Security, where taxes actually bring in more money than the government pays out to beneficiaries, Congress and the Bush administration have cut tax revenues so dramatically in recent years that the government must borrow \$2 billion a day to pay its bills. That is not a typographical error.

Even before Katrina slammed into the Gulf Coast, the administration was borrowing \$2 billion a day — largely from selling treasury bills to China. The Chinese government is gratefully buying our debt with the trade surplus dollars they accumulate by selling us their exported manufactured goods that were once manufactured by Americans in the United States.

As soon as the magnitude of the Katrina disaster became clear, the Republican-controlled Congress behaved like the Republicans claim the Democrats always do — they threw money at the problem. An initial appropriation of \$10 billion was quickly followed by another appropriation of \$51.1 billion. The Administration strategy? Spend money. Worry about the bills and the consequences later. "Nothing can salve the wounds like money," an official who helped develop the strategy told *Time Magazine*, insisting on anonymity, of course.

The billions will be borrowed at the same time Congress is talking making permanent the tax cuts that created these deficits and repealing what remains of the estate tax reducing revenue even further. Before Katrina devastated the Gulf Coast, the White House Office of Management and Budget declared the estimate of this

year's deficit had declined from \$412 billion to \$331 billion. "It's a sign that our economy is strong, and it's a sign our tax relief plan, our pro growth policies are working," trumpeted President Bush.

It was all pure spin. The reduced estimate of the deficit did not include the continuing cost of the war in Iraq and used an unreasonably low estimate of the new Medicare prescription drug benefit.

The real tale of the Bush administration's fiscal recklessness is told in a different set of numbers that get very little publicity — the congressionally approved annual increases in the federal debt limit. In 2002, Congress approved adding \$450 billion to the national debt of \$6.2 trillion at the time. In 2003, Congress approved an additional \$984 billion in debt. In 2004, an additional \$800 billion was approved. So far this year, the House has approved another \$781 billion in debt. The Senate has not acted on the bill yet, but it does not include the \$61.1 billion both houses just appropriated for the victims of Katrina and the clean up and restoration.

The bottom line? An astonishing \$3 trillion added to the national debt in four years and counting.

But wait. There is more. This fiscal recklessness is apparently what passes for Republican policy at the state level as well. In the last dozen years, the Oregon Republican legislative leadership "refunded" about \$1.3 billion "back" to personal and corporate income taxpayers in "kicker rebates." During the same period the Legislature borrowed about \$1.3 billion to pay its operating bills and build prisons and other capital construction projects once paid for out of current tax revenues to avoid interest costs. This practice of "borrow and spend" avoided tax increases but stuck the taxpayers with the interest cost of borrowing the money. It's not a small expense.

Principle and interest payments on this borrowed money were \$167 million in the

state's 2005-07 budget period. It's another \$162 million in the 2007-09 budget and another \$149 million in the 2009-11 budget. By the time the last payments are made in the 2029-31 budget, Oregon taxpayers will shell out \$1.2 billion – almost the amount of the “rebates.”

Opponents of both state and federal Republican practices of “borrow and spend” wring their hands and moan about the “generations” that it will take to pay off the debt. No, it won't take generations. The longest term debt instruments involved are 30 years.

Barring some nation foolish enough to refinance America's fiscal follies, this crushing debt load, recklessly run up in the last few years by those who call themselves Republican conservatives, will come due within the next 30 years. Your children will face only two realistic choices – raise taxes to pay it off or default.

The consequences of either choice will not be pretty. It's not a very happy inheritance to leave the kids – a Republican birth tax on everyone born over the next three decades. ■

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If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Klamath Junction

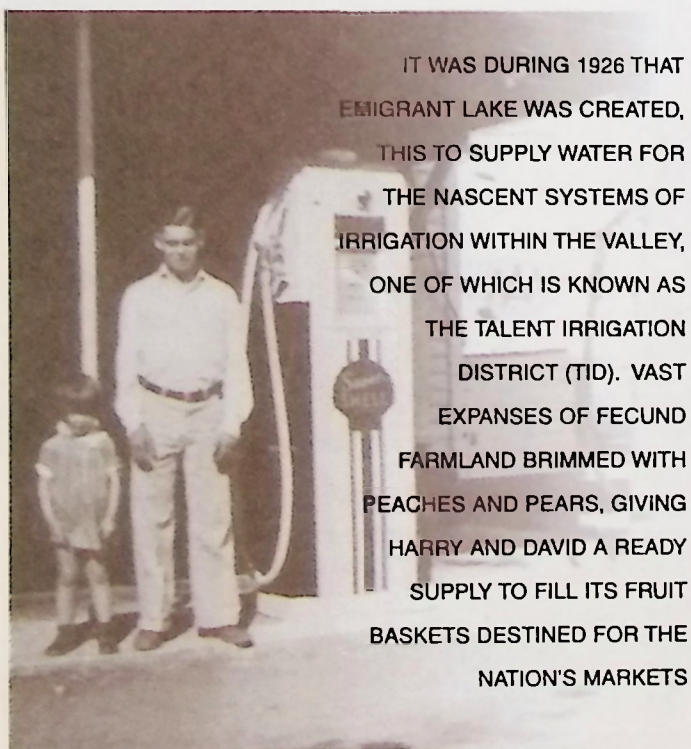
Our history submerged beneath Emigrant Lake

By Lance K. Pugh

Photos courtesy of Juanita Howell Mayfield



ABOVE: View from Emigrant Lake up Old Siskiyou Highway to Pilot Rock. BELOW: Juanita Howell Mayfield and Clyde Caton's son, Donald.



IT WAS DURING 1926 THAT
EMIGRANT LAKE WAS CREATED,
THIS TO SUPPLY WATER FOR
THE NASCENT SYSTEMS OF
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BASKETS DESTINED FOR THE
NATION'S MARKETS

It was a hot summer's day as I sat in the shade of an apple tree inside the Hill Cemetery, overlooking a half-full Emigrant Lake. With my back against the tree for support, I lifted my binoculars and could see where the Old Siskiyou Highway came down and disappeared into the lake. Off to my left I espied how the Old Greensprings Highway dropped and dipped into the waters in a similar fashion. Knowing that the road to Ashland used to pass through what is now an earthen dam constructed in the early 60's, I could come quite close to triangulating the location of the now submerged Klamath Junction which, until the expansion of the lake, was the hub for travel to Ashland, Klamath Falls and the Siskiyou Summit.

Having recently read the 1951 typed history of the area as obtained both orally and through an old newspaper clipping by Juanita Howell Mayfield, along with her hand-drawn map of the structures that made up Klamath Junction, I set down my binoculars and closed my eyes. My mind slowly sank under the waters as I entered a world separated by both time and water, there to soak up the richness of our heritage as passed down from the original pioneers who saw the value of such a strategic and productive land. My thoughts swam like bass over, around, through the murky mix as those long-deceased beckoned, and lured me to share what were once their vibrant lives.

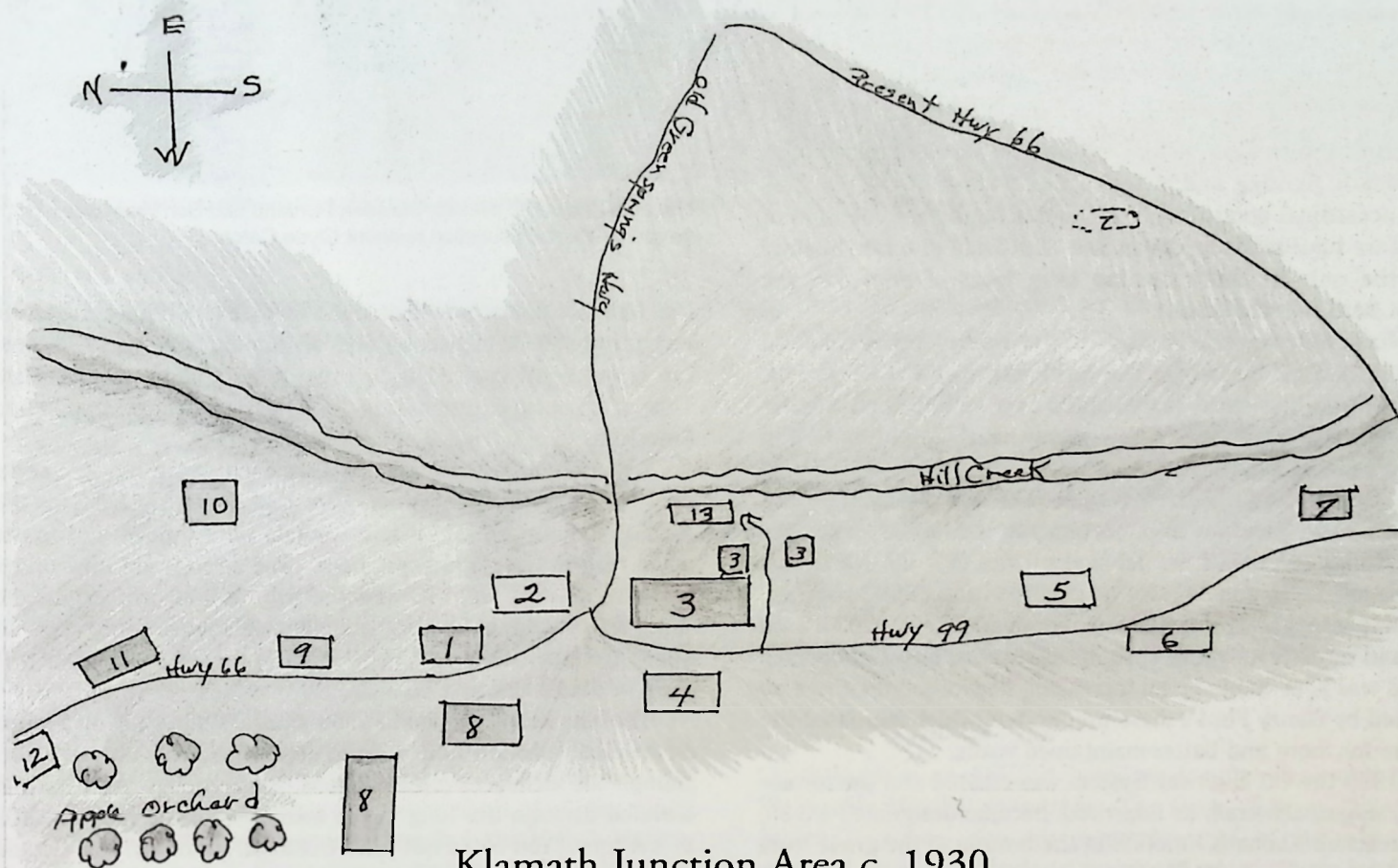
The first white women in the south end of the Bear Creek Valley were Elizabeth Fine Hill and her daughters Martha, Mary and Ann. Headed up by father Issac and brother Cicero, they settled on a Donation Land Claim which is now under Emigrant Lake.

The Hills spent a year traveling from Tennessee, leaving with a covered wagon, considerable livestock, building tools, general supplies and two books: the Bible and Pilgrim's Progress. Arriving in Ashland exactly 365 days later, with only a stove lashed to the back of a mule, they were greeted by a small one room, dirt-floored cabin, with holes for windows. The men had thrown the cabin together while the women spent several months at Fort Wagner, a fortified house in what is now Talent. Condos in Ashland are worth now a measure of gold, but safety from rifle shot or arrow blended values back then.

The women kept a brave face, but later revealed that they each wandered off to a secluded place and cried alone, such was their



Resting place of James and Ann Russel in the Hill Cemetery.



Klamath Junction Area c. 1930

1. Clyde Caton's service station.
2. Clyde Caton's garage. Mechanic on duty and the most powerful tow truck between Portland and San Francisco.
3. Dutch Mill: Dance Hall with cabins in back. Part of the building was moved towards Ashland near Crowson Rd.
4. Norris House. It was moved to an area near the present Songer Wayside. Became Don Nichols home after the move.
5. Slade Songer home...later the Klinger home.
6. Byrd home.
7. Casey home. Moved to an area on present Hwy 66.
8. Bert and Hazel Thomas home. Had an apple orchard, fruit storage building and cider press. Mr. Thomas' father came from N. Dakota in 1908 and bought the upper part of the property with a small house, though he lived in Ashland. Later his son, Bert, bought the property

- near the Hwy from Slade Songer and Moved the house down from his father's property. The orchard had more than 25 different kinds of apples, many not found locally anymore.
9. A second service station.
10. Kingsbury Soda Springs surrounded by a stone building.
11. Two story Kinsbury house. Later it became the Brown house, then the home of Mary Rowley and children Dale, Harvey and Grace.
12. Chapman home. Later it became the Hamilton Home.
13. Small house where we lived while Dad worked for Clyde Caton. Caton sold to Kenneth Staggers when Clyde built his new garage in Ashland. That building is now the maintenance plant for Southern Oregon University next to Omar's. This was all before the freeway. The old Hwy up to Callahans is much as it was then.

Map and Description by Juanita Howell Mayfield

measure of pride and dedication. They had actually arrived in Oregon quite wealthy in livestock and possessions, yet a cruel winter and a path, instead of a wagon trail from the Willamette Valley left them broke, wagon less and on foot as they strode into the Valley.

The only problem with a Donation Land Claim is that the Rogue River Indians were there first. The Hill family soon became embroiled in a war with the Native Americans, who didn't much appreciate the fact that 700 pioneers arrived the next year, each family to claim prime farming, hunting and living sites that the Indians had used for untold generations. The Indians slaughtered, while the pioneers merely massacred, the end result being a slew of dead and dying. Not too much to be proud about, all around.

[Humanity] has unquestionably one really effective weapon—laughter. Power, money, persuasion, supplication, persecution—these can lift at a colossal humbug—push it a little—weaken it a little, century by century; but only laughter can blow it to rags and atoms at a blast. Against the assault of laughter nothing can stand
—MARK TWAIN

Much of the written history of the time concerns itself with births, death, fighting and misery. Surely some of the pioneers had an occasional good time, but there is hardly any mention of it. What we have reads as dry as the Southside of a northbound camel, the only moisture coming from tears of grief and the sweat of hard manual labor.

We have followed the Hudson Bay trappers as they followed Indian and animal trails over the Siskiyou from California and, over time, how the path was widened to a rutted, then a maintained toll road. This road led to a now nearly forgotten fork in the road called Klamath Junction.

The wagon/stagecoach toll road over the Siskiyou, used since the 1850s, gave way in importance to the railroad when the Golden Spike was driven in Ashland on the Dec. 17 1887, connecting Ashland to the balance of a nation-wide railroad system. Railroad passenger traffic declined dramatically in 1926 as a faster and more level route through Klamath Falls was opened. Ashland was kept viable by an increasing flow of automotive traffic, fueled by Henry Ford's mass production, which increased the pressure for more and better-maintained roads.

In 1926 the US Highway System was created and the former wagon/stagecoach trail, as improved, became designated US-99, which reached Klamath Junction at the bottom of the grade from the Siskiyou Summit. By 1948 much of the current route of I-5 was adopted as Highway 99 and then upgraded to Interstate Standards in 1965.

It was during 1926 that Emigrant Lake was created, this to supply water for the nascent systems of irrigation within the valley, one of which is known as the Talent Irrigation District (TID). Vast expanses of fecund farmland brimmed with peaches and pears, giving Harry and David a ready supply to fill its fruit baskets destined for the nation's markets. Some landowners were forced to relocate, as the outline of the project became known. Back then there was no way to appeal or question a federally approved undertaking and the only recourse was to suck it up and move.

Klamath Junction slowly built up over the years. In the 1930's it sported a handful of houses, two gas stations, an automotive garage, café and a roadhouse, the latter called The Dutch Mill, which also held the dance hall. The denizens were largely self-sufficient, heading down to Ashland infrequently for special occasions or to get a fresh batch of books from the library. Surrounding the Junction were abundant orchards planted by the pioneers, complete with a packinghouse and an apple press.



The "most powerful wrecker between Portland and San Francisco" owned by Klamath Junction resident Clyde Caton.

I can almost assure you that none of that apple juice found its way through a fermentation and distillation process to become the beverage of choice on Saturday nights at the Dance Hall. This was during prohibition and we all know that good Americans didn't drink then, don't we?

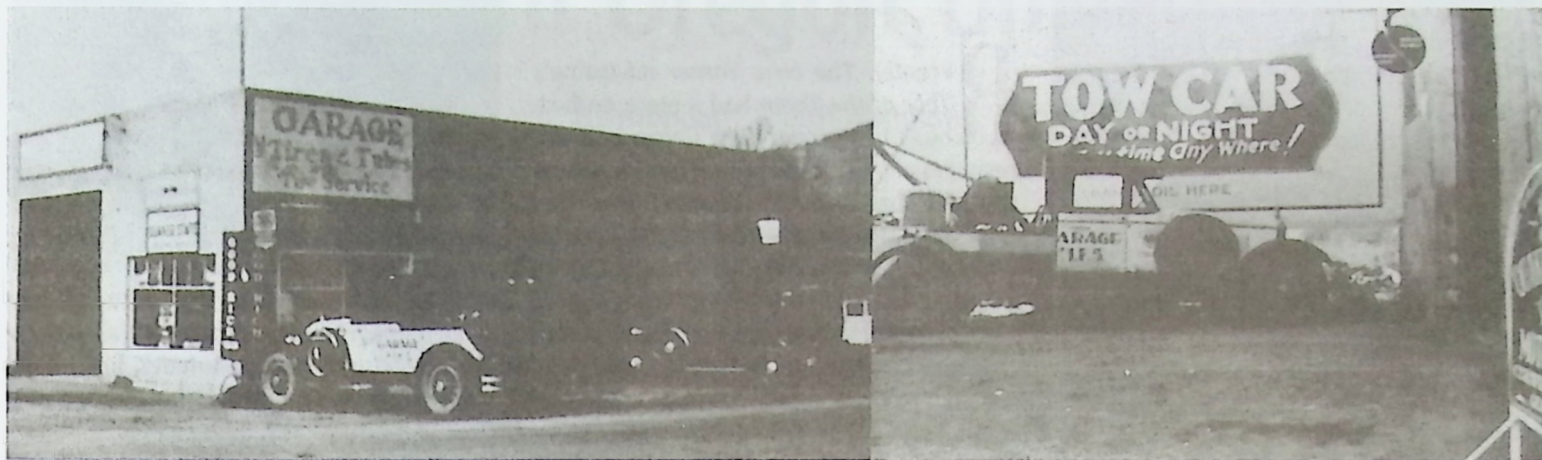
Well, something was going on, as each dance was accompanied by several fistfights that were ceremoniously held up the road at a sulfur spring, where wounds were tended and toasts made with untampered apple juice. The springs are now under the lake, feeding the TID and the fish, as well as wetting the water-skiers and increasing numbers of rowers who scull or sweep row their way in the early morning calm. It is then that the lost voices can best be heard.

The lake was expanded in 1960, this accomplished by a much larger dam. Klamath Junction was condemned to a watery grave, though the memories of the wagons, stagecoaches and cars that traveled through live long in the memories of the local families of the time. You could not drive from San Francisco to Portland without passing Caton's garage, which moved to Ashland next to Omar's some 60 years ago.

The larger dam was to flood the pioneer cemetery, founded by the Hill Family. An accurate burial census had to be compiled and permission obtained from the descendants of the pioneers interred there. In 1958 workers dug up members of the Hill, Dunn, Russell and other pioneer families dating back to the 1850's and relocated them to higher ground. The oldest known burial in the Hill-Dunn cemetery was 19 year-old Isham Keith, nephew of Issac and Elizabeth Hill, who was killed in 1853 on Evans Creek while fighting in the Rogue Indians Wars. The war lasted 6 weeks and 17 pioneers rest now in the Hill Cemetery due to that conflict.

In 1854 Ann married James H. Russell and Mary married Patrick Dunn. The following year Martha married Almon Gillette. This being the final emotional blow to the dozens of Jacksonville miners who lined the fence around the Hill House every Sunday morning in hope of catching a glance of the only three young non-married women in the Valley. Mom was usually kind enough to invite the lot in for a meal, for which they donated items of rare availability, like a potato that cost a dollar. By the end of

A couple of hours passed as I dreamed of the challenging lives of our pioneer families while I sat with my eyelids shut and my ears glued to the past. Snapshots of a dirt floored hovel to greet the women who walked from Tennessee, ogling gold-miners leaning on the fence, anxious for a fleeting glimpse of some very young women, the screams, shouts and blasts of the Rogue Indian War punctuated further snippets of wagons, stagecoaches, trains and model T's made entrance to Ashland from the



Clyde Caton's Garage, offering tires and tows to stranded travelers crossing the treacherous Siskiyou Pass.

the meal the men got the message . . . those who brought the best gifts got larger portions, which is only my best guess.

There are people who strictly deprive themselves of each and every eatable, drinkable, and smokable which has in any way acquired a shady reputation. They pay this price for health. And health is all they get for it. How strange it is. It is like paying out your whole fortune for a cow that has gone dry

—MARK TWAIN

Martha, in her later years, became an ardent Prohibitionist. She gathered some women who brought their rocking chairs and knitting needles to the Ashland Plaza to set up shop in front of the saloon. After 3 days with no one daring to cross this picket line, the saloon owner surrendered and moved his business to Medford. The shot was heard around the Valley. It now seems ironic that Ashland was forced to go dry, then Klamath Junction went all too wet. A glass of water between shots of whisky might have made a better compromise, though I think that Martha would have none of it. She seems to have read about Madame LaFarge knitting while the guillotine kept chopping away in Paris and liked the idea.

1865 the Russells set up a marble works along Ashland Creek . . . turning out monuments and headstones that were always in demand. It was a rock solid business in those days where merchants often suffered an early demise. The fact that they owned the cemetery polished up their presence while keeping everyone humble. Between Ann and Martha the term "cold sober" took on a new and prosperous meaning.

Let us so live that when we come to die even the undertaker will be sorry.

—MARK TWAIN

south as the roads and rails got slowly upgraded.

I was suddenly awakened by the squawk of a crow which had landed atop the rounded rock of the Russell's grave. I must have startled it as it flew down over the lake out and over Klamath Junction and beyond to the remains of the Old Siskiyou Highway as the road began the ascent up the hill towards Pilot Rock, which served as a visual clue to many thousands who came from California to mark the pass over the Siskiyou into Oregon.

I found my heart beating in time with the flapping wings of the crow, my only reminder that I am yet alive to honor the passing of some sturdy folks, both native and non-native to our fertile valley and the lives we now choose to live. ■

Lance Pugh is an Ashland based writer of humor and history. His weekly Monday column for *The Daily Tidings*, "Essentially Ashland," delves into his remembrances of how the town morphed over time during the last 35 years. Pugh is also the author of *The Essential Guide to Ashland*. Drop him a line at lance@journalist.com or swing by his blog and help him get it right <http://essentiallyashland.blogspot.com>

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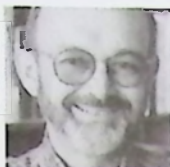
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NATURE NOTES

Frank Lang

Bedbugs

Recently, *The New Yorker* magazine's *Talk of the Town* had a piece on bedbugs in Gotham City. Because of the resurgence of bedbugs, Nature Notes thought that a modified repeat from July 1996 might be in order.

"Nighty night, sleep tight; don't let the bedbugs bite."

Don't know why mamma used to tell me that at bedtime. No bedbugs at our house. Don't know the source of the saying, although I have looked and looked. Bedbugs, like many of their fellow Hemipterans or true bugs, stink, as in stinkbugs. One sure sign of a heavy bedbug infestation is a characteristic odor. Stink bugs suck vital juices out of plants, early in the morning, just before dawn. Their relative, the assassin bug, enjoys animal juices. One, *Triatoma megista*, takes a human blood meal and expresses its thanks by defecating on the bite, which swells and itches. The bitten one scratches and in the process rubs the feces containing the parasite that causes Chagas' disease into the wound. Not much fun.

What surprises me is that bedbugs are not vectors; that is, carriers of human disease. However, bedbugs, like other exclusive blood feeders, have a symbiotic vitamin B-producing bacteria that provides them with that important vitamin missing from blood. The mother bedbug includes bacteria with each egg laid, ensuring offspring an essential companion.


The bedbug's *modus operandi* is to lurk about during the day, flattened in various narrow crevices in houses of all sorts. They are fond of baseboards, light switches, moldings, tight spots in furniture, under wallpaper. They hide in places difficult to reach for eradication by insecticides or bio-cides like cyanide gas. If the temperature is above 55 degrees, the bedbug strikes just before dawn. The warmer it is, the better they like it. They draw a blood meal, sometimes taking five minutes or longer. Then they quickly hustle off to digest their meal



undisturbed. Bedbugs seem to nibble about, test drilling until they hit a gusher. Each puncture swells and itches, long after the bedbug is safe. "Snug as a bug in a rug," or perhaps in a light switch.

Bedbugs have been with humans for a long time, some think since we were cave dwellers. They are inquilines, species of one sort that inhabit the abode of another. Human examples include dust mites, silver fish, house spiders, carpet beetles, in-laws, and the like.

Sex among bedbugs is, well, different. When mating, the male does not insert his member in the usual place, but in a slit in the female's side that enters a special organ. This organ not only serves for mating, but also as a place where amoeboid cells digest many of the sperm. Some sperm manage to slip through the female's body wall into the body cavity, where they eventually reach the ovaries to fertilize the eggs. When the act occurs, the partners are cattywampus – the male with his head to the left. I wonder where the expression "crazy as a bedbug" came from!

Bedbugs do not seem as common today as in the past, but then, I may run in different circles. Modern insecticides and sanitation may play a role in keeping populations in check, but it isn't easy. So, sleep tight, and be thankful if the bedbugs don't bite. But good luck should go to New York City. 

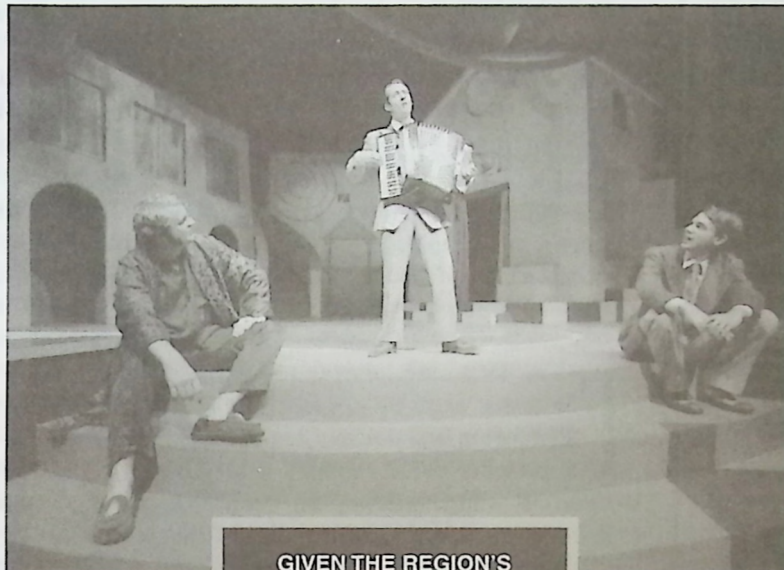
Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Discover Theatre at Southern Oregon University

By Stephany Smith-Pearson

The JPR listening area is well-known for its rich and varied cultural landscape. Given the region's large range of artistic choices, it is not surprising that many residents have yet to discover Theatre at Southern Oregon University, perhaps the best-kept entertainment secret in the Rogue Valley. As the designated Center for Excellence in the Fine and Performing Arts in the Oregon University System, the Department of Theatre Arts at Southern Oregon University offers students an outstanding undergraduate liberal arts education coupled with a pre-professional conservatory experience. The department also presents a season of six plays in two theatres, produced by the prestigious resident faculty in collaboration with nationally-known guest artists. Production standards are rigorous, the body of work diverse and audience response is enthusiastic.

The Department's 2005-06 **Season at the Center** opens in November with Oliver Hailey's bittersweet comedy *Who's Happy Now?* Directed by faculty member Dr. Dale Luciano, this dark, funny, and ultimately uplifting play follows a young man from the ages of six to twenty as he comes to terms with his dysfunctional family. The series continues in March with *Entertaining Strangers* by David Edgar directed by faculty member Dennis Smith. A sprawling celebration of community heritage set against the backdrop of a cholera outbreak, the play explores the conflict between a female brewer and a conservative parson in Victorian



The May 2005 production of *Twelfth Night* directed by Scott Kaiser.

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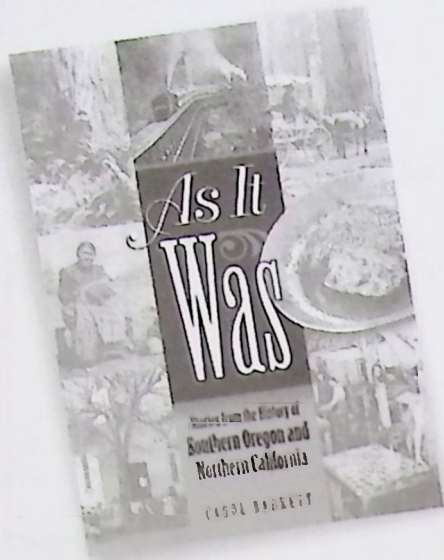
PHOTO BY BRIAN FRECHTEL

England. Mr. Edgar's adaptation of *Nicholas Nickleby* won the 1982 Tony Award for Best Play and his two-play cycle *Continental Divide* premiered at the Oregon Shakespeare Festival in 2003. The Season at the Center concludes with *A Funny Thing Happened on the Way to the Forum* with book by Larry Gelbart and Burt Shevelove and music and lyrics of Steven Sondheim. Director Pat Patton is **one of the best known and most experienced figures in Northwest theater.** He spent the last decade as Artistic Director of Tacoma Actors Guild, after more than 30 years with the Oregon Shakespeare Festival. After leaving Tacoma, Patton appeared in Artists Repertory Theatre's production of *Humble Boy* and directed their production of the play *Blue/Orange*. In a recent interview with the Portland Tribune, Patton celebrated his newfound artistic freedom. "I'm at the point right now where I can pick and choose

projects that I want. I'm the new kid in the toy shop." The department is thrilled that he has chosen this project for his return to the Rogue Valley.

The **Season Off-Center** opens in November with *Big Love* by Charles Mee. This outrageously imaginative play, very loosely based on the classic Greek drama *The Suppliant Women*, stretches theatrical boundaries to the limits. Runaway brides and rejected grooms riot onstage to sounds of a doo-whop chorus and breaking plates. Director Deltra Ferguson, coordinator of SOU's Women's Resource Center, collaborates

CONTINUED ON PAGE 15



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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INSIDE THE BOX

Scott Dewing

Something Wiki This Way Comes

"It is by no means certain that Wikipedia will achieve the reliability and depth of Britannica. What's remarkable is that this is even possible!"

"Maybe it will turn into something and maybe it won't but currently it's pretty lame."

"I like your focus on long-term development, sustainable development. I think the web has sorely lacked that, and I hope when you say 'by 2005' you fully intend to be still alive and growing in 2005... Keep focusing on improving your quality, and eventually it'll be 'Britannica who?'"

The above excerpts are from a discussion forum on kuor5hin.org posted in September 2001, shortly after the launch of wikipedia.com, an ambitious online "open-source" encyclopedia. Founders Jimmy Wales and Larry Sanger were pioneering a novel and controversial idea: an online encyclopedia that could be edited by anyone with a computer and Internet access. Let me state that again: EDITED BY ANYONE. Were they crazy? Perhaps.

When Wikipedia first launched, it was indeed "pretty lame", with a scant number of articles of dubious quality. Anybody who came to the site could edit an existing article or create a new one on any topic they like. Four years later, Wikipedia has grown to more than 750,000 articles in the English language and hundreds of thousands in a hundred other languages. Today, Wikipedia is global. It's big. It is one of the most popular reference sites on the Internet, boasting about a million hits per day. And it is still highly controversial because it has remained true to its roots: anyone can edit anything.

According to Wikipedia, "Almost all visitors may edit Wikipedia's articles and have their changes instantly displayed. Wikipedia is built on the belief that collaboration among users will improve articles over time, in much the same way that open-source soft-

ware develops. Its authors need not have any expertise or formal qualifications in the subjects which they edit, and users are warned that their contributions may be *edited mercilessly and redistributed at will* by anyone who so wishes... Articles are always subject to editing, such that Wikipedia does not declare any article finished."

Criticism of Wikipedia's quality and reliability as an accurate reference source has been both vociferous and continuous—especially in academic circles where Wikipedia has been cursed as "something wicked this way comes." In fact, many academics and educators refuse to recognize Wikipedia reference material as authentic and useable in research papers.

"However closely a Wikipedia article may at some point in its life attain reliability, it is forever open to the uninformed or semiliterate meddler," wrote Robert McHenry in an article for techcentralstation.com entitled *The Faith-Based Encyclopedia*. "The user who visits Wikipedia to learn about some subject, to confirm some matter of fact, is rather in the position of a visitor to a public restroom. It may be obviously dirty, so that he knows to exercise great care, or it may seem fairly clean, so that he may be lulled into a false sense of security. What he certainly does not know is who has used the facilities before him."

Mr. McHenry is the former Editor-in-Chief of the *Encyclopædia Britannica*. This probably has something to do with him comparing Wikipedia to a public restroom. Sophomoric insults aside, McHenry articulates many academics' and educators' concerns that Wikipedia can't be trusted because of its open-source nature.

Wikipedia itself is a resource for reading about its many criticisms: "Wikipedia's claim to be an encyclopedia has been controversial, more so as it has gained prominence. Wikipedia has been criticized for a

perceived lack of reliability, comprehensiveness, and authority... Critics argue that allowing anyone to edit makes Wikipedia an unreliable work. Wikipedia contains no formal peer review process for fact-checking, and the editors themselves may not be well-versed in the topics they write about."

If the Internet has resulted in the "democratization of information" then Wikipedia is the beginning of the "democratization of knowledge". Perhaps this is what makes most academics, educators and librarians—the traditional keepers and disseminators of knowledge—hostile toward Wikipedia. At the heart of the debate, is the premise that knowledge is sacred and only the high-priests—that is, *the experts*—can be entrusted with the interpretation and qualification of that knowledge. Anything else would be sacrilegious and wicked. This is the cross that Wikipedia must bear.

And it is a cross that we must all bear too because in the end no democracy or democratic process is a spectator sport. If we are to realize and benefit from the true potential of the Internet, we have a duty to actively participate in the debates that are shaping the world's future. This is exactly what Wikipedia invites every netizen to do, resulting in great debate, upheaval and strife. And it is out of that debate, upheaval and strife, that real change in the world occurs.

This is not a blanket endorsement of Wikipedia as a 100% valid source of information. It isn't and never will be under its current policy of anyone-can-edit. However, that shouldn't be the basis for branding it as something-wicked-this-way-comes; rather, it is to advocate that we should embrace and use Wikipedia for what it is: a dynamic source of information that—like the *Encyclopædia Britannica* itself—can make a fundamental and valuable contribution to our development as individuals and as members of an increasingly global society.

It is by no means certain that Wikipedia will achieve the reliability and depth of *Encyclopædia Britannica*. What's remarkable is that it makes possible an open dialog of knowledge and direct individual involvement in our collective quest for the truth. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortx.com. Archives of his columns are available at his website, www.insidethebox.org.

THEATRE AT SOU *From p. 13*

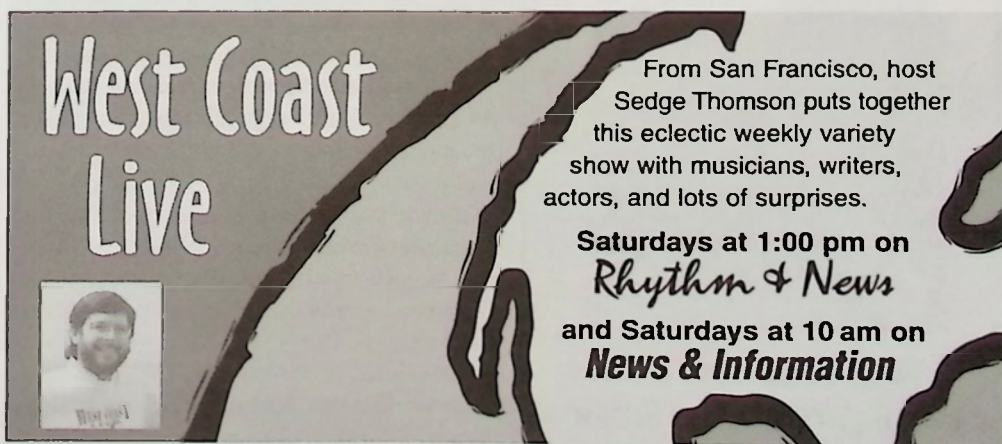
with choreographer Liz Finnegan to create a fusion of language, movement, light and music. A children's theatre adaptation of Rudyard Kipling's *The Jungle Book* follows in February and March. Promising student director Kevin Berg will use masks and movement to tell the classic story of Mowgli, Baloo and Bagera. The season concludes in May with Henrik Ibsen's *Ghosts*, directed by Scott Kaiser. Nationally known for his actor-training techniques (his book *Mastering Shakespeare: An Acting Class in Seven Scenes* was published by Allworth Press in 2003), Mr. Kaiser has spent 14 seasons with the Oregon Shakespeare Festival as the Head of Voice and Text and his adaptation of Shakespeare's three *Henry VI* plays anchored OSF's 2004 season. He directed SOU's wildly popular production of *Twelfth Night* last spring.

The Department of Theatre is one of the largest undergraduate theatre programs in the west, attracting students from an expanding geographic area; more than 40% of SOU theatre majors come from out-of-state. Graduates go on to professional careers in all theatrical disciplines. Alumnus Ty Burrell (1993) stars in the new television series *Out of Practice*, adding to his impressive list of credits in film and Broadway. Kim Rhodes (1990) has several television roles to her credit and was featured in the Oregon Shakespeare Festival's productions of *Present Laughter* and *A Midsummer Night's Dream* in 2003. Jeremy Lee (1994) has established a significant career as a theatre sound designer with many New York and regional credits

to his name. James Bryant (1999) currently works as lead rigger with Cirque de Soleil in Las Vegas. 1994 graduate Jonathan Spencer's credits include productions at the Public Theatre in New York and elements of the current touring production of *Wicked*. These are just a few examples of the many department alumni who have established successful professional careers.

SOU Theatre ticket prices start at \$5 for students and the price of a three-play subscription tops out at \$45, making Theatre at Southern Oregon University one of the best values in local entertainment. Season subscribers receive discounts, preferred seating, exchange privileges and ticket insurance. Income from ticket sales underwrites the department's production budgets and supports academic programs. All this and free parking, too! We hope you will join the growing number of patrons to discover Theatre at Southern Oregon University. ■

The Department of Theatre Arts at Southern Oregon University Box Office hours: Monday–Friday, 9:00 a.m. to 4:00 p.m. and two hours prior to each performance. For ticket information or to order by phone, call 541-552-6348.



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Whad'Ya Know?

All the News that Isn't

President Bush, exasperated after all the "liberal" cracks since his Katrina rebuilding speech, pushes down the blind African-American news vendor at the White House commissary.

Jet Blue announces it's dropping the 36 channels of live TV in coach in favor of "Everybody Loves Raymond" reruns. They will be offering True Blue mileage credit for circling, and have been quietly removing the Crunch Yoga cards from seat pockets. Grab your ankles and kiss your seat mate goodbye.

Kenny Chesney reportedly still on a week-long tractor pull bender.

A new Vatican encyclical "Celibate, Celibate, Don't Dance to the Music," calls for zero tolerance of gays in the Church unless they're already grand-fathered in.

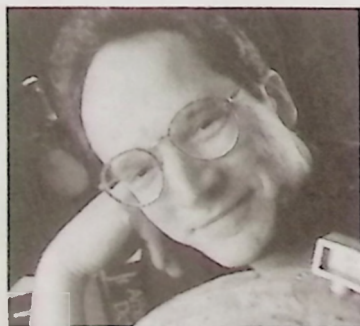
U.S. to revisit moon in 2018; lunar walker being prepared for Neil Armstrong.

Karzai of Afghanistan forgets for a moment he's not a real boy and demands the puppet masters leave.

North Korea says it will give up its nuclear program for a Pyongyang Disney World. Kim Jong Il a big Mickey fan.

And, after being thrown together for so many causes, George H.W. Bush and Bill Clinton to tour in "Birdcage."

That's all the news that isn't.



**12 Noon Saturdays on JPR's
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ON PRINCIPLE

Carvel Cook

Thoughts on American Democracy

*JPR proudly partnered with the Oregon Council for the Humanities (OCH) and independent public radio producer David Welch and produced **On Principle**, a radio series with local roots and national significance. This innovative program invited Oregonians to think about and discuss five core principles of American democracy: individual freedoms, equality, economic opportunity, civic engagement, and justice. **On Principle** asks us to reflect on whether these founding principles continue to bind us together as a nation in the twenty-first century. Transcripts of the eight part series will be printed in the **Jefferson Monthly** through March of 2006. Audio versions of these essays are available on our website www.ijpr.org.*

Hi, my name is Carvel Cook; I'm 58 years old. I do the irrigation at the University of Portland. To come from a small town in Oregon—Brookings—and to never have seen any kind of minorities and to be thrown into the army with draftees and to find out black, brown, white, plaid, polka dot: We're all Americans. We all ate out of the same pot at, when we had chow. We had five spoons in it. We just passed the same pot around.

What it means to me to be American is to be free, to have choices in life, to do, within reason, what is best for me and my family. And also to understand that the cost of freedom isn't free. The right to assemble when I choose, who I choose with; the right to have freedom of speech. We in this country take it for granted that this is something that's always been, always will be, and it's not. It's something that we have to defend day by day. It's so important that, uh, that people understand that this is Disneyland. This is the best that there is in the world. You have the economic freedoms. You've got personal freedoms.

You've got political freedoms. You've got religious freedoms that you have no place else in the world.

As the saying goes, "We're the government, we're here to help you," which is specious at best. The government is best to pass some laws and get out of the way, let people do what they can do. It's insane that if I wanted to move from this building here across the street, the City of Portland wants me to pay them \$35,000 or whatever that is just for all these taxes. You know, I mean, it's nuts. I have not seen a workable situation of redistribution of wealth. It doesn't, because it goes through Washington. How many charities—you give to X-Y-Z charity, and they charge 80 percent or 90 percent for their overhead, and that's what government does. How big a bureaucracy do we need? Is it a never-ending bureaucracy?

The people who have a ton of money: Gates, Hollywood people, sports people, business people, sure, they have a ton of money, but they're also buying stuff and putting it back into the economy. They're not sitting on a big—they're not Scrooge McDuck, sitting on a big pile of gold someplace going, "Yeah, this is mine. I'm not going to spend anymore." And you're going to have, with 300 million people, you're going to have a bell-shaped curve. You're going to have people with a ton of money, and people with nothing, and you're going to have a lot of people in the middle.

Equality is, you can, you can live where you want to live; have an opinion that you want to have; you can do what you want to do without harming society. It's being equal before the law, and if you, if you screw the pooch, the consequences should, also should be equal. Is this person more equal than this person because of skin color? Because of gender? Because of sexual orientation? That's not government's job. Government's job is to set up a set of

standards or rules that society can live by. I'm not particularly religious, but the, like the Ten Commandments is a good thumb-nail way to live life. Don't covet your neighbor's stuff; don't steal; don't commit murder. Not thou shalt not kill; thou shalt not commit murder.

I vote every election. I don't force my political opinion on anybody but if they ask me I'll tell them, and if they don't like it, then they probably shouldn't ask me again. But you have to be able to discuss things. You have to be able to tell people where you stand, if not to convince them of the rightness or the wrongness of your position but at least to discuss it. If you choose not to vote, then don't be surprised if something happens you don't particularly like. You need to be engaged. If you're not engaged, I don't care if you've got, if you've got, if you can't rub two dimes together. You can still register. You can still vote. That's, that's about as engaged as you can get if you don't have any money.

If you want it bad enough, you can get it here. You don't have to rob people. You don't have to steal. You can get what you need if you want to get off the dime and do something. If you want to sit there and way "woe is me," well, probably is. I think that there's a reason people come to this country. It's not because we're all such nice people. It's that you can, you can make a good life here. You can do what you want to do here. But also, I think, as they said that the tree of liberty has to be watered with the blood of tyrants and patriots every once in a while, and that's what we're doing; that's what our country is about is that we stand up for what's right.

Broadcast date: 6/17/05



TUNE IN

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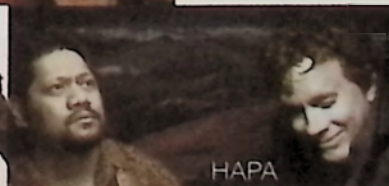
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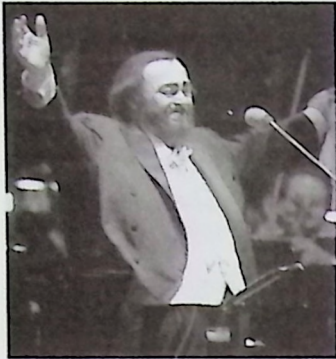
PROGRAM GUIDE

At a Glance

Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLME



Pavarotti The Legend at 70

Saturday November 26th, following JPR's Saturday Opera, listen for *Pavarotti: The Legend at 70*. Beginning at noon, This two-hour special was commissioned by the WFMT Radio Network and is produced by the brilliant London-based radio producer/host, Jon Tolansky. *Pavarotti: The Legend at 70* explores Luciano Pavarotti's entire career and features excerpts from an interview with the great singer conducted by Tolansky recently at Pavarotti's home in Pesaro, Italy. *Pavarotti: The Legend at 70* airs from noon to 2 PM Saturday November 26th on the Classics & News Service.

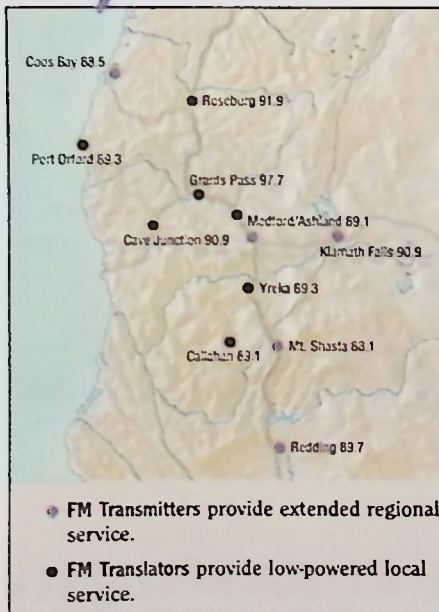
Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Johnny Cash: The Legend In November, JPR will broadcast *Johnny Cash: The Legend*, a special 4-part documentary that presents a unique thematic portrait of Cash's great career, mixing his classic songs, his own words, and interviews with many well-known artists. Each Sunday evening at 8 during the *Folk Show*, join us for *Johnny Cash: The Legend*. In Part 1 - *Ring of Fire* (11/6), we'll learn about the turbulent ups and down of Cash's career, from his start on the farm through country stardom, drug problems, religious awakening, and late

resurgence. Part Two - *How Great Thou Art* (11/13) focuses on Cash's spiritual life, and the fascinating songs he wrote that reflect his struggle with belief and human nature. In Part Three - *Man In Black* (11/20), we'll gain insight into Cash's politics and how his influence helped open the way for artists to express their feelings and views without fear. And in Episode Four - *The World Needs A Melody* (11/27), we'll delve into Cash's talents as a storyteller. Join us **Sunday evenings at 8pm** *Johnny Cash: The Legend*.

Rhythm & News www.ijpr.org



Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

Volunteer Profile: JPR Fund Drive Volunteers



PHOTO: KATHRYN CAMPBELL

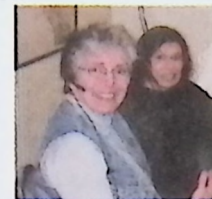


PHOTO: KATHRYN CAMPBELL

ABOVE, L TO R: JPR Volunteers Ted Barss, Carol Ingelson and Barbara Thacker.

L TO R: JPR Volunteers Barbara Hopfinger and Joyce Epstein.

Twice a year, JPR staff and volunteers speak directly with listeners about the value of public radio programming to our community and the nation as a whole. And we ask for the continued financial support that makes these broadcasts happen.

Over the years, a community of phone volunteers has developed. For 8 days of on-air fund raising, volunteers arrive in the early hours of the morning to take pledge details, answer the questions of listeners and relay listener comments to staff and on-air announcers. In between raising money, we talk, eat good food and wait for the phone to ring.

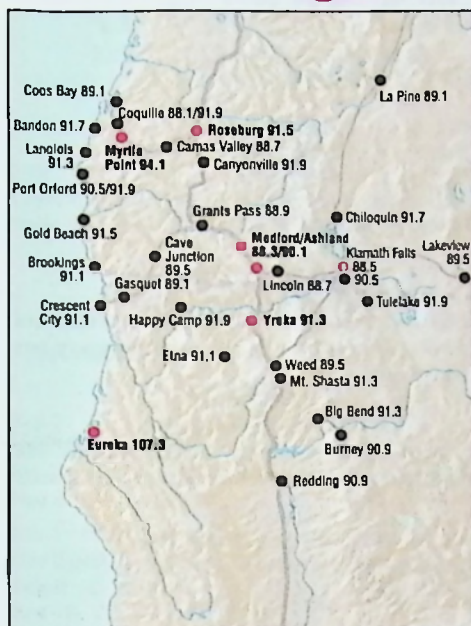
Many people

CONTINUED ON PAGE 25

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera with Don Matthews
2:00pm From the Top
3:00pm Played in Oregon

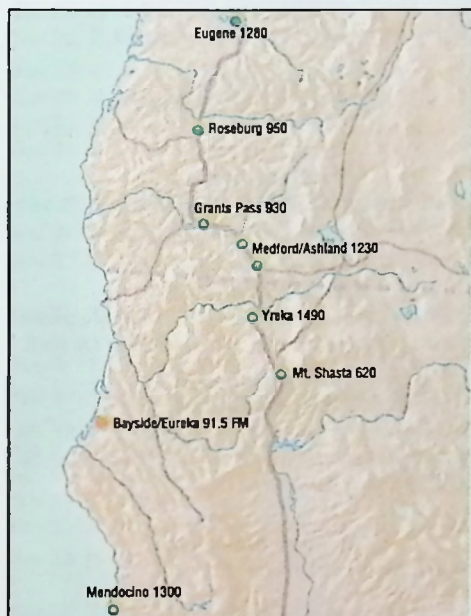
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm 12th Van Cliburn International Piano Competition
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

JPR Saturday Morning Opera with Don Matthews

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

12th Van Cliburn International Piano Competition

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates November birthday

First Concert

- Nov 1 T Bach Brandenburg Concerto #6
- Nov 2 W Liszt Piano Concerto #2
- Nov 3 T Massenet *Scenes alsaciennes*
- Nov 4 F Crusell Clarinet Concerto #1
- Nov 7 M Boccherini Symphony #5, op. 12
- Nov 8 T Beethoven *Kakadu Variations*
- Nov 9 W Telemann *Don Quixote* Suite
- Nov 10 T Sibelius Symphony #7
- Nov 11 F Zelenka Capriccio #5 for Two Hunting Horns
- Nov 14 M Rachmaninoff *Rhapsody on a Theme of Paganini*
- Nov 15 T Britten *Simple Symphony*
- Nov 16 W Rodrigo *Concierto Andaluz*
- Nov 17 T Khachaturian *Gayaneh Suite*
- Nov 18 F Mozart Symphony #31, "Paris"
- Nov 21 M Bach English Suite #1 in A
- Nov 22 T Haydn Symphony #22, "The Philosopher"
- Nov 23 W Vaughan-Williams Oboe Concerto
- Nov 24 H Copland *Appalachian Spring*
- Nov 25 F Boccherini Guitar Quintet #4 in D
- Nov 28 M Francaix Concerto pour clavecin
- Nov 29 T Dvorak Bagatelles, op. 47
- Nov 30 W Glazu
- Nov 31 H Piano Concerto #2

Slskiyou Music Hall

- Nov 1 T R. Strauss: *Don Quixote*
- Nov 2 W MacDowell: Piano Concerto No. 2 in D minor
- Nov 3 T Khachaturian: Concerto for Violin & Orchestra
- Nov 4 F Prokofiev: Cello Sonata in C, Op. 119
- Nov 7 M Medtner: Piano Concerto No. 3 in E, Op. 60
- Nov 8 T Bax*: Symphony No. 3
- Nov 9 W E. Mehul: Symphony No. 1 in G minor
- Nov 10 T Mozart: Divertimento No. 17 in D
- Nov 11 F Vaughan-Williams: *A Pastoral Symphony*
- Nov 14 M Stanford: Violin Sonata No. 2 in A, Op. 70
- Nov 15 T Hummel*: Bassoon Concerto in F (11/14)
- Nov 16 W Havergal Brian: Violin Concerto in C
- Nov 17 T Bizet: Symphony in C
- Nov 18 F Von Weber*: Gran Duo Concertant, Op. 48
- Nov 21 M Dvorak: *The Golden Spinning Wheel*, Op. 109
- Nov 22 T F. Benda*: Violin Concerto in D minor
- Nov 23 W Telemann*: *Alster Overture*

- Nov 24 T Brahms: Symphony No. 1 in C minor
- Nov 25 F Tchaikovsky: Piano Concerto No. 2
- Nov 28 M Joachim: Violin Concerto in D minor "In the Hungarian Style"
- Nov 29 T Donizetti*: String Quartet No. 14 in D
- Nov 30 W Liapunov*: Zelazowa Wola, Op. 37

HIGHLIGHTS

JPR Saturday Morning Opera with Don Matthews

- November 5 • *Norma* by Bellini
Joan Sutherland, Marilyn Horne, John Alexander, Richard Cross, Yvonne Minton, Joseph Ward, London Symphony Orchestra and Chorus, Richard Bonyngue, conductor.
- November 12 • *The Fairy Queen* by Henry Purcell
Lorraine Hunt, Catherine Pierard, Susan Bickley, Howard Crook, Mark Padmore, David Wilson-Johnson, Richard Wistreich, Schütz Choir of London, London Classical Players, Roger Norrington, conductor.
- The Rescue of Penelope* by Benjamin Britten
Janet Baker, Alison Hagley, Catherine Wyn-Rogers, John Mark Ainsley, William Dazeley, Hallé Orchestra, Kent Nagano, conductor.

November 19 • *Don Quichotte* by Jules Massenet
Nicolai Ghiarov, Gabriel Bacquier, Régine Crespin, Michèle Command, Annick Dutertre, Peyo Garazzi, Jean-Marie Fremau, Jacques Loreau, James Amman, Henri Fessart, Pascal Beaujon, Charles Baron, Aron Gestner, Marc Hutin, Choeur de la Radio Suisse Romande, L'Orchestre de la Suisse Romande, Kazimierz Kord, conductor.

November 26 • *The Merry Widow* by Franz Lehár
Bryn Terfel, Barbara Bonney, Bo Skovhus, Cheryl Studer, Rainer Trost, Karl Magnus Fredriksson, Uwe Peper, Heinz Zednik, The Monteverdi Choir, Vienna Philharmonic, John Eliot Gardiner, conductor.

Saint Paul Sunday

- November 6 • Anthony McGill, clarinet; Natalie Zhu, piano
Francis Poulenc: Sonata for clarinet and piano
Claude-Achille Debussy: Première Rhapsodie for clarinet and piano
Johannes Brahms: Sonata No. 2 in E-flat major, Op. 120
- November 13 • Zehetmair String Trio
Franz Schubert: String Trio in B-flat Major, D. 471
Gideon Klein: String Trio
Wolfgang Amadeus Mozart: Divertimento in E-flat Major, K. 563
Eugène August Ysaÿe: Violin Sonata No. 3, Op. 27 –Ballade



November 20 • James Galway, flute; Robert McDonald, piano
Benjamin Goddard: Allegretto
Traditional: The Dawning of the Day
Camille Saint-Saëns: Mon Coeur S'ouvre A Ta Voix (from 'Samson et Dalila')
Gabriel Fauré: Fantasy for Flute and Piano, Op. 79
Francis Poulenc: Sonata for Flute and Piano
–I. Allegro Malinconico
–II. Cantilena: Assez lent
–III. Presto giocoso
Phillipe Gaubert: Nocturne and Allegro scherzando
John Denver: Annie's Song

November 27 • Fretwork and Emma Kirkby, soprano
John Dowland: Shall I strive with words to move
John Wilbye: Ne reminiscaris
Orland Gibbons: Now each flow'ry bank of May
Henry Purcell: Musick for while
Anthony Holborne: Heart's Ease
Anthony Holborne: The Fairy Round
Mr. Picforth (first name unknown): In nomine
Henry Purcell: Fantasy
William Byrd: Constant Penelope
William Byrd: In nomine
William Byrd: O that most rare breast
William Byrd: Browning
William Byrd: Though Amaryllys dance in green

From The Top

November 5
From the Top ventures to the heartland and the charming Village at Winona for a show that features 2 wonderful Indiana musicians, a fun-loving saxophone/double bass duo and an in-depth analysis for the 2004 presidential election results.

November 12
In this special edition of *From the Top*, host Christopher O'Riley catches up with some of the show's favorite musicians to see what they're doing these days.

November 19
From the Top comes from home base, Jordan Hall at New England Conservatory of Music this week. The show features a cello/violin duo of brothers performing a piece written by the 15 year-old cellist, and introduces *From the Top*'s first 2 Cooke Young Artist winners, who receive \$10,000 scholarships to further their musical education.

November 26
From the Top travels to the Savannah Musical Festival in southern Georgia.

Zehetmair String Trio performs November 13 on Saint Paul Sunday on JPR's Classics & News service.

Keep informed!

Jefferson Daily

Listen to the **Jefferson Daily**

Regional news

Commentaries

In-depth interviews


Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News




American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service

PROGRAM GUIDE

Rhythm & News Service

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

November 6 • Nellie McKay

Twenty-year-old singer/pianist Nellie McKay has turned the music world on its ear since she released her 2004 debut album *Get Away From Me*. Born in London and raised in Harlem, her musical influences range from jazz to hip-hop and cabaret to rock and roll. McKay and McPartland match wits on "Body and Soul" and McKay plays her hit tune, "The Dog Song."



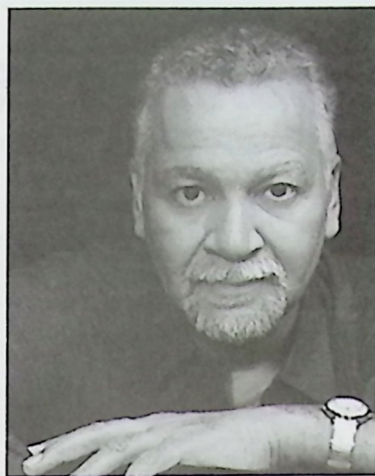
Nellie McKay

November 13 • Joe Sample

Pianist Joe Sample has played an integral role in defining contemporary jazz piano. His background in hard bop eventually led to the funk/fusion electric keyboard style that defined the sound of his famous group, the Jazz Crusaders. Sample has since embraced a more lyrical and introspective style in trio and solo settings. He plays his tune "Spellbound" and then joins McPartland on Fats Waller's "Ain't Misbehavin'."

November 20 • Irving Fields

Pianist Irving Fields gained fame as a lounge musician and cocktail pianist at New York's fine hotels and high society clubs in the '40s and '50s. An amaz-



Pianist Joe Sample performs with Marian McPartland during *Piano Jazz*, November 13th on JPR's *Rhythm & News* service.

ing pianist with an encyclopedic knowledge of tunes, Fields has also made historic contributions to jazz with his affinity for combining Latin rhythms with jazz, pop, and other world music traditions. At 89-years-young, Field's impeccable skills are on display as he plays his own "Miami Beach Rumba."

November 27 • Bruce Hornsby

Pianist and singer/songwriter Bruce Hornsby has traversed an eclectic mix of different musical styles from pop to roots music to soul. The Virginia native sees himself as balanced between various musical worlds, but on this *Piano Jazz*, Hornsby channels the influence of Keith Jarrett and Bud Powell, as he performs "Solaris" before doing his hit song, "That's Just The Way It Is."

The Thistle & Shamrock

November 6 • Live Vibe

From Old Blind Dogs in the Midwestern U.S. and The Chieftains in Dublin, to Skolvan in Italy and Skyedance in Spain, this week's live recordings prove what we already know: Celtic music has worldwide appeal.

November 13 • Canadian Celts

Music from some new Canadian names, including Beolach and Slainte Mhath. Their fresh musical style is set against the considerable foundation laid down by such Canadian greats as Natalie MacMaster. We hear her Cape Breton fiddle live in its home environment: the square dance at Glencoe Mills Hall.

November 20 • Celtic Roots Down Under

Australia and New Zealand have thriving Celtic communities led by the bands Colcannon and Rua, and instrumentalists like Peter Neumegen, Mark Sanders, Dougal Adams, and Ormonde Waters. Australians Luke Plumb and Steve Cooney have made the return journey to the northern hemisphere to make fine music in Scotland and Ireland.

November 27 • Made in America

We travel from the '20s to the '70s, listening to field recordings made of Irish traditional music in the U.S. Some of the earlier recordings feature Irish master musicians who influenced players for the remainder of the twentieth century, including Michael Coleman and James Morrison. By the mid-'70s, a number of artists from Washington, Philadelphia, New York, and Chicago were keeping the repertoires of Coleman and Morrison alive at home and in pub sessions. They included Mick Moloney and Liz Carroll, each of whom contribute to our music this week.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHICKEN MOLÉ CHILI

(Makes 6 servings)

Salsa Topping:

3 Lrg Green onions, diced
¼ Cup Fresh cilantro, diced
2 Med Fresh tomatoes, diced
1 Tbsp Lime juice, fresh squeezed
Salt and black pepper, to taste

Chili:

2 Tbsp Extra virgin olive oil
2 med Yellow or white onions
5 Cloves Garlic, crushed
2 Tbsp Canned jalapeno peppers, diced
2 Tbsp Ground cumin
2 tsp Hot Mexican-style chili powder
1 tsp Dried oregano
1½ lbs Boneless, skinless chicken breast, cut into cubes
1 28 oz can Diced tomatoes
1 Cup Chicken broth, low-sodium
½ oz Bittersweet chocolate
2 15 oz cans Pinto beans, drained
Pre-heat oven to 350.

Salsa: In medium bowl, combine green onions, cilantro, fresh tomatoes, lime juice, salt and black pepper. Set aside.

Chili: In large pan, gently heat olive oil. Add onions and garlic; saute over medium heat until onions are tender. Stir in jalapenos, cumin, chili powder and oregano. Add chicken breast; stir until thoroughly coated with onion and spice mixture. Stir in tomatoes, and cook for 20 minutes. Add chicken broth, chocolate and beans. Reduce heat; simmer for 30 minutes more. Remove from heat. Pour into individual serving bowls, top with salsa mixture, and serve hot.

Nutritional Analysis

Calories 19% (384 cal)
Protein 56% (29 g)
Carbohydrate 11% (39 g)
Total Fat 11% (8.7 g)
Saturated Fat 7% (1.8 g)

News & Information Service

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

PROFILE

From p. 18

make fund drives happen, including restaurants, businesses and phone volunteers. The shared purpose, camaraderie and enthusiasm during these 8 days make for a festive gathering. It is the closest thing to a barn-raising one can experience without lifting a hammer.

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Arcata, CA · www.tofushop.com

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davisandcline.com · (877) 482-2069

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Fund of the Oregon Community Foundation
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Coos Bay, OR · (541) 269-1222

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Douglas County Museum of History
& Natural History
www.co.douglas.or.us/museum
(541) 957-7007
Jacksonville Museum & Children's Museum
Jacksonville, OR · (541) 773-6536
Schneider Museum of Art
Ashland, OR · (541) 552-6245
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Arts

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ROGUE VALLEY

Theater

◆ Oregon Stage Works presents *Ebenezer, Who?*, Nov. 22-Jan. 1st. This new play by S.S. Schweitzer promises holiday fun for the entire family. A volatile guest director and a mysterious actor who takes on the role of Scrooge turn the Ember City Players' pointedly non-offensive production of *A Christmas Carol* upside down and inside out. Yet together they put the "bah humbug!" back into Christmas. Thurs-Sat. at 8 pm., Sun. at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ The Camelot Theater presents *The 1940's Radio Hour*, by Walton Jones, thru Nov. 13th. This show evokes a different era with a live broadcast of The Mutual Manhattan Variety Cavalcade from the Hotel Astor's Algonquin Room on December 21, 1942. A harassed producer copes with a drunk lead singer, the beautiful big band vocalist, while a star-struck delivery boy and the trumpet playing sound effects man chooses a fighter plane over Glenn Miller. "Totally exhilarating 'hour' of singing, dancing and funny commercials." — N.Y. Daily News. Then Nov. 30th-Jan. 8th, *Camelot* by Lerner & Lowe takes the stage. Based on *The Once and Future King* by T. H. White, this Tony Award winner comes alive with portraits from fantasy and legend: Nimue, Merlin, Morgan le Fey and the fairy kingdom, the evil Mordred, the magnificent Lancelot and the beautiful Guenevere. But what moves us most is the vision and integrity of the noble Arthur: his dream of might for right...and a round table where all knights would sit. "*Camelot is magnificent. Its songs are lovely and unfailingly right.*" N.Y. Daily News \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St. Talent. (541) 535-5250

◆ Craterian Performances presents "Snowflake," on Nov. 13th. Gale LaJoye is a "mime" who might better be described as an actor/dancer/clown/stuntman. He breathes life into toys, makes music from the unlikely of objects, and dances "The Nutcracker" on skis. LaJoye aims not simply to entertain but to uplift and inspire, goals he meets exceedingly well according to critics: "*A show for everyone, from toddlers to grandparents!*" — The Scottish Herald. , 3:00pm. \$18, Youth (0-18) \$12. The Craterian Ginger Rogers Theater is at 23 S. Central Ave.,

Medford. (541) 779-3000 and www.craterian.org

Music & Dance

◆ Chamber Music Concerts presents the Vienna Piano Trio on Nov. 3rd. 8 pm. Formed in 1988, this group has become one of the leading piano trios of our time, playing in major venues throughout Europe and North America. They will perform Mozart's Piano Trio in B-flat Major, Schoenberg's Transfigured Night, and Schumann's Piano Trio no. 1 in D Minor. \$29/26, with a special \$5 price for children and students. Call (541) 552-6154 for tickets. At Southern Oregon University Recital Hall, Ashland. www.sou.edu/cmc



On November 19th at 7:30 p.m., St. Clair Productions presents the Laura Love Duo.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Oregon Cabaret Theatre presents *Five Course Love*, thru Nov. 6th. Looking for love in all the wrong restaurants? This new musical is composed of five vignettes which look at the many faces of love: love attempted, love gone bad, love mismatched, love misguided, love denied and, inevitably, love achieved. On Nov. 18th, *SantaLand Diaries* begins its run thru Dec. 31st. David Sedaris' hilarious account as a Christmas Elf at Macy's is presented with an array of mirthful and sometimes moving songs that take a fresh look at the Christmas holidays. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Rogue Theater presents *Riders in the Sky* on Nov. 11th. \$25 Advance/\$30 at the door. Then on Nov. 22nd, *The Greencards* \$10 Advance/\$15 at the door. Both shows at 8 pm. At the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ St. Clair Productions presents an evening of fingerstyle guitar with Alex de Grassi from the US and Sándor Szabó from Hungary, on Nov. 12th, 8 pm. Each of de Grassi's intricate pieces is a tapestry that weaves melody, counter-melody, bass, harmony, rhythm, and cross-rhythms into a unified whole. Playing guitars with 6, 8, 13 and 16 strings, Szabó stuns his audiences with his own compositions, brilliant interpretations of Jimi Hendrix-tunes and traditional, Hungarian Folk. On Nov. 19th, 7:30 p.m., a double bill is presented with the Laura Love Duo and guest artists SONiA & disappear fear. Love is an African-American funk bassist with an astonishing voice, who is greatly influenced by blues and bluegrass, jazz, folk, gospel, reggae and country. SONiA's ninth CD *No Bomb Is Smart* was nominated for a Grammy. Guitarist Jen Todd joins Laura for this concert. SONiA has won numerous awards including the GLAMA for Best Female Artist of the Year in 1999 and Best Acoustic Album in 2001. \$18 in advance, \$20 at the door and \$10 for kids 5-17. All shows at 8 pm, at the Unitarian Center, 4th and C Streets, Ashland. Tickets at www.stclairevents.com, by calling 541-535-3562 or at the Music Coop in downtown Ashland.

◆ The Jackson County Community Concert Association presents The Pied Pipers on Nov. 12th, 7:30 pm. This ensemble of a female and three male singers has been a mainstay of big band and popular jazz music, since joining the Tommy Dorsey Orchestra in January 1940. Paired with Frank Sinatra, The Pied Pipers



The Ross Ragland Theater and Cultural Center presents *Csardas!* on November 19th. *Csardas!* performs the Tango of the East and Eastern European folk dance.



The Wiseman Gallery presents "Botanicals," thru December 9th. Gwen Stone & Ruth Terrill explore botanicals through the mediums of painting and collage.

scored numerous smash hits, including "I'll Never Smile Again," "This Love of Mine," "Stardust" and "Put Your Dreams Away for Another Day," which later became Sinatra's theme song. Remaining season (five concerts) memberships are available for \$45. Single admissions \$20 at the door. At South Medford High School, Medford. (541) 734-4116 or webpages.charter.net/communityconcerts.

◆ The Rogue Valley Symphony November concert features Finnish born violinist Ilkka Talvi performing the Scottish Fantasy by German composer Max Bruch on Nov. 20th-22nd. Talvi's extensive musical career includes twenty years as concertmaster with the Seattle Symphony as well the Mostly Mozart Festival in New York City and the Los Angeles Chamber Orchestra. Rossini's delightful *Il Signor Bruschino* Overture opens the program and the second half of the program will feature the Symphony performing the Oregon premier of the neglected 19th century composer Kalinnikov's Symphony No. 1 in g minor. Ashland concerts are performed at the SOU Music Recital Hall, Medford concerts are performed at the Craterian Ginger Rogers Theater and Grants Pass concerts are performed at the GPHS Performing Arts Center. Visit the Rogue Valley Symphony Orchestra website at www.rvsymphony.org or call (541) 552-6398.

Exhibition

◆ The Schneider Museum of Art presents "Landscape Exhibition," thru Dec. 10th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Fire House Gallery presents "Hidden Darkness, Secret Beauty", Nov. 3rd-23rd. Michele Martini tells visual stories on beauty and brutality in her mixed media paintings. Fire House Gallery 214 SW 4th Street, Grants Pass

◆ The Wiseman Gallery presents "Botanicals," thru Dec. 9th. Gwen Stone & Ruth Terrill explore botanicals through the mediums of painting and collage. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ The Hannon Library Gallery presents "Pretty Ugly," a collection of prints by Ashland artist Gregory Martin thru Nov. 11th. The work uses photography and collage to interpret the emotional content present in the neglected areas of human civilization. At Southern Oregon University, 1250 Siskiyou Blvd, Ashland (541) 552-6441

◆ The Grants Pass Museum of Art presents "The Fibers of Your Life – Textile, Fibers and Extreme Quilts" thru Nov. 26th. This is a juried show featuring the work of nationally known artists showing fine art quality fiber work expressed in many styles. At Grants Pass Museum of Art, 229 SW G Street, Grants Pass. (541) 479-3290 or visit museum@gpmuseum.com.

◆ The Siskiyou Woodcraft Guild presents its 26th Annual Fall Show on Nov. 25th-27th. The show exhibits a wide representation of the work of Rogue Valley master craftsmen working with domestic and exotic woods. At least 20 members of the Guild show their work from imaginative

fine furniture, beautiful woodturned sculptures and vases to musical instruments, decorative wall objects and even boats. Free. 10 am-7 pm Fri-Sat. 10-4 pm Sun. At the Festival Great Hall, 70 Main St, Ashland. (541) 482-1436

◆ The Living Gallery presents its Annual Holiday Show, Nov. 25th-Dec. 31st. The exhibit features artwork of animals by several gallery artists. At 20 S. First Street, Ashland. (541) 482-9795 or www.thelivinggallery.com

◆ Womenworks presents its Holiday Art Sale on Nov. 26th. Created 15 years ago, this annual event showcases a collection of local women's arts and crafts including fiber arts, pottery, photography, clothing, jewelry, sculpture and painting. 10-5 pm. At the Ashland Community Center, Winburn Way, Ashland.

Other

◆ The Omega House Lecture Series continues "Worldviews in Dialogue" on Nov. 13th. "Understanding How Every Worldview Interprets the Liberal Arts and Sciences in the Light of Its Own Basic Assumptions and Master Narrative" is the focus of this month's discussion. 7 pm. At Omega House, 371 S. Mountain Ave., Ashland.

UMPQUA

Music & Dance

◆ Roseburg Community Concerts Association presents Quattocelli, on Nov. 4th. This ensemble of four cellists combines serious music with a lighter approach. Their repertoire includes classical, pop, cabaret and folk genres. On Nov. 10th, The Pied Pipers performs big band and popular jazz music. This combo of singers has been performing since joining the Tommy Dorsey Orchestra in 1940. They were inducted into the Vocal Group Hall of Fame in 2001. 7:30pm, \$45 advanced season tickets. Umpqua Community College Jacoby Auditorium, 1140 College Rd, I-5 exit 129, Roseburg. (541) 672-2407

◆ Umpqua Community College Orchestra & UCC Chamber Choir perform on Nov. 13th. 3 pm. \$5, \$12 per family At First Presbyterian Church, 823 SE Lane Ave, I-5 exit 124, Roseburg. (541) 440-4691.

◆ Umpqua Singers perform in Concert on Nov. 18th. 7:30 pm. \$5, \$12 per family, At Umpqua Community College Jacoby Auditorium, 1140 College Rd, I-5 exit 129, Roseburg. (541) 440-4691

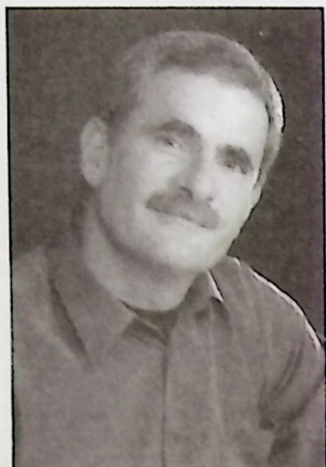
CONTINUED ON PAGE 31



The Siskiyou Woodcraft Guild presents its 26th Annual Fall Show on November 25th-27th. The show exhibits a wide representation of the work of Rogue Valley master craftsmen working with domestic and exotic woods.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Cindy DeGroft

Choices

When asked to contribute a column this month, my first thought was how to narrow my choices to a manageable number. I finally settled on five that I am grateful to have discovered this year, because I think they are such stellar examples of talent, style and authenticity and most importantly, pure listening pleasure.

My first two picks both happen to be groups out of Winnapeg, Manitoba, *The Wailin' Jennys* and *The Duhks*, pronounced as in "Just Ducky". The Duhks are a group of five brought together by Leonard Podolik, their virtuosa banjo player, whose intention was to create a group with traditional roots, fusing celtic, old-timey, blues and salsa with mainstream influences. The result is a remarkable release on the SugarHill label, *Mists of Down Below*, produced by Bela Fleck and one of Nashville's finest engineer/producers, Gary Paczosa. The title track, written for them by their friend, Dan Frechette, demonstrates their strength as a unit, from the underlying drive of Jordan McConnell's rythm guitar, paired with Leonard's banjo and the percussion of Scott Senior, to the lonesome gypsy jazz fiddle of Tania Elizabeth and her harmony voice behind the sultry power of their lead singer, Jessica Havey. Their exuberent energy shines through on their inventive takes on old traditional tunes as well as contemporary covers and originals. They are a dynamic exciting group and I look forward to their next project.

The Wailin' Jennys came into the world a on a cold night in Winnapeg in '02, as a trio of singer/songwriters, soprano Ruth Moody, mezzo Nicky Mehta and alto Cara Luft joined together in what was to be

a one time performance at a local coffee-house, to a sold out crowd, who later described the evening as divine musical magic. The night begat a second performance with Sled Dog Music owner, John Sharples, stepping up to offer the girls their new name, and within a month they were the new sensation in Canada, touring

together for two years before going into the studio to create *40 Days*, on the Red House label, here in the states. Their original tunes have a depth of writing that surprises the listener given their youth, coupled with some exceptionally good covers, such as Neil Young's "Old Man", and John Hiatt's "Take It Down", mixing a nice variety of styles to

achieve a great balance to the whole work. Given their lovely three part harmonies, it would have been easy for them to overwork that aspect of their appeal, but instead they layer it into the project so that it becomes the frosting on an delectable cake. This is one release that I loved on first listen and have had to resist playing it every time I host the *Folk Show*. Cara Luft has returned to her solo work, and the new Jenny is alto Annabelle Chvostek, the word out there is that the magic has not been lost, and they have a new release slated for spring.

Buddy Miller's latest work, *Universal United House of Prayer* is a solid power house of pure Buddy, with some of the giants in the music world, and drawing on some great writing by the Louvin Brothers, Bob Dylan, Jim Lauderdale and Buddy and his wife Julie, as well as Mark Heard, whose tune "Worry Too Much" won song of the year, as well as helping Buddy win album of the year at the 2005 Americana awards. It is such a solid piece of work both musically and lyrically, and pieced together so well

“
OKAY, I MAY BE GETTING
A BIT CARRIED AWAY,
I JUST CAN'T FIND THE WORDS
TO BETTER EXPRESS
HOW GOOD [YOU WERE THERE
FOR ME] IS.

to suit these troubled times. I was slow in coming around to Buddy Miller but I'm now a steadfast fan for life.

The Rounder release, *You Were There For Me*, the collaborative effort of Peter Rowan and Tony Rice is pure magic, joy and light. The original tunes written and sung by Mr Rowan's lonesome, heartfelt, familiar tenor, laced with the masterful guitar genius of Tony Rice, has resulted in a project that should go directly into the vault of the *best-ever-never-to-be-equalled-again*. Okay, I may be getting a bit carried away, I just can't find the words to better express how good this one is. Maybe it's knowing Tony's voice has been silenced, and he now must rely on his guitar to convey his heart, maybe it's the pure appeal that the aging Rowan has, but it all comes together here, the history, the years and the players, who have influenced these two and brought them to where they speak as one.

John Prine's new album *Fair and Square* came out in April, eagerly awaited by many as the first new original material in nine years, breaking records for folk music in the charts and the download sites. I guess we all agree, life just wouldn't be as sweet without John Prine; from writing songs on his way to gigs so his audiences wouldn't get bored when he was first starting out, to writing a song as he's recording it in the studio, such as "The Sun is Down" with the same wry wit and great turn of phrase, clever, funny & poignant as he has ever been. He was given the artist of the year at the Americana Awards, and his archived interview on NPR's *All Things Considered* that focuses on being invited by the Poet Laureate to a speak at the Congressional Library, is a treat for Prine's fans. Let's hope he just keeps on forever since it really is a big ole goofy world out there. ■

Cindy DeGroft is co-host of the *Folk Show*, heard on Sunday evenings at 6pm on JPR's *Rhythm & News* service.

ARTSCENE *From p. 29*

◆ UCC presents the Nutcracker Ballet on Nov. 20th, 3 pm. \$15 adult / \$10 children. Umpqua Community College Jacoby Auditorium, 1140 College Rd, I-5 exit 129, Roseburg. (541) 672-3469

◆ UACT presents "Joseph and the Amazing Technicolor Dream Coat" on Nov. 25th-Dec. 18th. Fri /Sat at 8 pm, Sun 2 pm. \$9. At Betty Long Unruh Theatre, 1614 W Harvard, I-5 exit 124, Roseburg. (541) 673-2125

Exhibition

◆ Hallie Brown Ford Gallery presents the Watercolor Society's Art Exhibit, Nov. 1st-29th. Umpqua Valley Arts Center, 1624 W Harvard Blvd, I-5 exit 125, Roseburg. (541) 672-2532

◆ Umpqua Community College Art Gallery presents photographs by Brett Matthews, thru Dec. 31st. At 1140 College Rd, I-5 exit 129, Roseburg. (541) 440-4692

NORTH STATE

Theater

◆ Riverfront Playhouse presents *The Christmas Spirit* by Frederick Stroppel thru Dec. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

Music

◆ Shasta College hosts several events this month. On Nov. 2nd, the Woman's Choral Festival presents choirs from the North State. On Nov. 6th, the Shasta Youth Symphony Fall Concert performs the Fienzi Overture by Wagner and a string work by Vaclav Nehelybl. On Nov. 16th, The Community Jazz Big Band performs. On Nov. 18-19th, the Community Concert Band performs. On Nov. 30th, the Student Day Jazz Ensemble. At Shasta College Theater, 11555 Old Oregon Trail, Redding. (530) 225-4761

Exhibition

◆ The Turtle Bay Museum presents "Fire: A Force of Nature," thru Dec. 8th. An exhibition created by the World Forestry Center, Portland Oregon and made possible in Redding by general contribution from the Loggers' Association of Northern California. \$11 Adults, \$9 Seniors, \$6 Children - Shasta County Residents receive \$1 off. Turtle Bay Exhibition Park, Redding. (530) 243-8850 www.turtlebay.org

◆ The North Valley Art League presents an "All Members' Show" in the Carter House Gallery thru Nov. 5th. This show features an extensive variety of works by members. Free. 11-4 pm. The North Valley Art League Carter House Gallery presents its annual Juried Small Painting Show, Nov. 8th-Dec. 3rd. The Cottage Gallery, Carter House 48 Quartz Hill Road, Redding. (530) 243-1023 or www.nval.org

◆ Shasta College presents its 56th Annual Art Faculty Exhibit, Nov. 11-Dec. 11th. This show features art work by the Shasta College Art Department faculty. At the Art Gallery, Building 300, Shasta College, 11555 Old Oregon Trail, Redding. (530) 225-4688

Festival

◆ Shasta College presents its 7th Annual Shasta College Poetry Festival on Nov. 19th. This is a presentation of poems by students and community members. Some music will complement the speakers during their presentations. 7:30 pm. Free. At Room 802, Shasta College, 11555 Old Oregon Trail, Redding. (530) 225-4635

OREGON & REDWOOD COAST

Music

◆ The Eureka Chamber Music Series (ECMS), now in its thirteenth season, will present two concerts during the month of November:

On Nov. 11th, Karen Slack, Soprano, Metropolitan Opera Competition Finalist and a repeat ECMS favorite from the San Francisco Opera Center Singers, will be featured in an evening of Opera classics and traditional Spirituals.

On Nov. 18th, the Raphael Trio, former winners of the Concert Artists Guild Award at Carnegie Hall, performs piano works. 7:30 pm. A Meet-the-Artists reception follows. At Calvary Lutheran Church, 716 South Avenue, Eureka. Adults \$25/students \$10/ children \$5. (707) 445-9650.

◆ The Pistol River Concert Association presents the traditional & contemporary Irish Celtic music of Susan McKeown on Nov. 12th. As a solo artist, and with her group The Chanting House, McKeown is a remarkable vocalist who possesses one of the most powerful and distinctive voices in Irish music today. Her breadth of musical vision as an artist and producer has firmly established her presence in world music. On Nov. 26th, Spencer Bohren performs for The Musical Soul of New Orleans. The proceeds from this special Thanksgiving weekend concert will assist Spencer and his family and other Gulf Coast musicians whose lives were forever changed by the ravages of Hurricane Katrina. Spencer, Marilyn and Tucker were among the lucky ones, managing to evacuate north to St. Louis. In that escape however, they were forced to leave behind, and have probably lost, a lifetime of memories including Spencer's "tools of the trade" - his extensive collection of vintage instruments. All shows at 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ The Fortuna Concert Series welcomes Deborah Clasquin to its stage on Nov. 12th. 8 pm. Clasquin performs an evening of interna-

CONTINUED ON PAGE 33



STATE FARM MUSIC HALL

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Rhythm & News

AS IT WAS

The Marvel Man

By Dawna Curler

The picture postcard showed a 1949 Kaiser Deluxe automobile. Painted on the side of the car was a map of the United States and the words, "Don Haynes, the Marvel Man." Someone inside waved through iron bars covering the windows. The back of the card read, "Don Haynes, of Ashland, Oregon, is attempting to set an unusual endurance record by living in a car with the doors welded, and the windows barred. He started February 19, 1949, and plans to spend at least fourteen months in the car, traveling 140,000 miles through every state in the country, to win a \$25,000 wager."

It was true. Haynes made the trip as a publicity stunt to promote the Oregon Shakespeare Festival. He gained national attention. Life magazine and Fox newsreels covered his departure. Art Linkletter, host of the popular television show, *People Are Funny*, challenged him to collect the seats of pajamas from the governor of each state he visited. Unfortunately, Haynes did not get the \$25,000. For health reasons he had to quit his trip in April 1950. He was 12 days, 29 miles and 7 states short of his goal.

He did, however, appear on Linkletter's show with 14 pajama seats.

Sources: Original post card lent by George Kramer and "Ashland's Marvel Man had his Kaiser on a roll," by Bill Alley, *Medford Mail Tribune*, July 1, 2001.

Siskiyou Summit Smugglers

By Marjorie O'Harra

Oregon voters agreed in 1914 to prohibit the manufacturer, transportation, or sale of alcoholic beverages. Home brewing, moon shining and bootlegging became a way of life for the lawless while prohibition presented a challenge for police.

In September, 1918, Oregon state police working the night shift near Siskiyou summit south of Ashland, had orders to stop all automobiles. If a driver didn't stop, police were to shoot out the tires. It was an

effort to prevent liquor from being smuggled into Oregon from California.

One morning, at 4 a.m., two automobiles appeared. One stopped. The other sped away. Officers emptied their revolvers at the wheels. Careening on, the car finally crashed. Three men, bloodied and with a few teeth missing, pulled themselves from the wreckage, cached their liquor, and fled on foot toward Ashland. They planned to later return and retrieve the booze.

A railroad guard at near-by Tunnel 13 discovered the wrecked car and hidden liquor. Police were notified and eventually arrested the bootleggers. The cops confiscated 145 quarts of whiskey and three-dozen quarts of beer. The government requisitioned the whiskey for use in military hospitals – for "medicinal purposes" of course.

Prohibition was adopted nationally in 1920 but repealed in 1933. And the Siskiyou Summit smugglers were forced turned to other pursuits.

Sources: *Mail Tribune* Sept. 25, 1918 and *The Oregon Book: Information A to Z* by Connie Battaile

Charlie Hoover

By Marjorie O'Harra


Children in Southern Oregon often called them their "Charlie Hoover" trees. Some of today's "Baby-Boomers" can still remember the day in 1959 when Charlie Hoover came to their school, placed a tiny tree in their hand, and said: "This tree is your very own, forever. Plant it and care for it, and someday when you get to be an old cowpoke like me, you'll come back to this beautiful valley, look up at a big tree, and know it's still your very own."

Charlie Hoover and his wife Elsie, who lived on their ranch near Central Point, Oregon, devoted their retirement years to giving away trees. They distributed more than a million seedlings throughout Washington, Oregon, California, Arizona, New Mexico, and Elsie's home state of Kansas. Most of the trees were distributed through children.

A retired farmer and rancher, Hoover was known internationally for his work developing grasses. His studies and discoveries drew worldwide attention from agricultural experts. In the 1950s, he was recognized as one of the Top Ten Seed Pioneers in Oregon. But in his retirement, Charlie Hoover was best known to thousands of youngsters as the "The Tree Man." And that's what he liked best of all.

Source: Southern Oregon/Short Trips into History
by Marjorie O'Harra, p. 173.

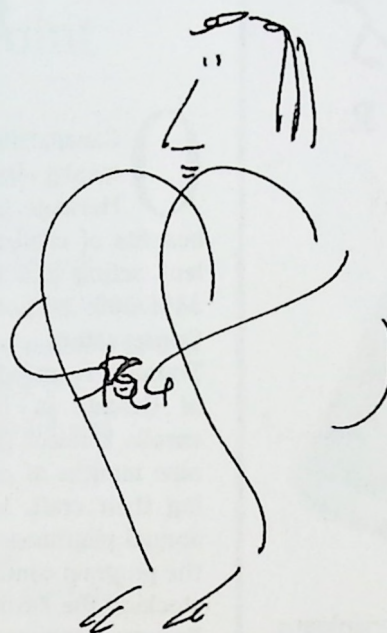
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with SOHS historian Dawna Curler as the new chief writer and script coordinator. Ms. Curler has a M.A. in Museum Studies from SUNY Cooperstown and has worked for SOHS for the past twenty-two years. Her team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News* Service at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org. 



LITTLE VICTORIES

Mari Gayatri Stein



TRYING TO PULL
IT ALL TOGETHER

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

ARTSCENE

From p. 31

tional dance music composed during the 20th century. At Fortuna's Monday Club 610 Main Street, Fortuna. (707) 725-3519

Exhibition

◆ The Coos Art Museum presents two new exhibits thru Nov. 26th. "Capturing The Moment" is a juried exhibition of journalistic photography honoring the memory of Henri Cartier-Bresson. "Manipulating the Moment" presents Polaroid images by the artistic team of


Ric Morrison and Joan Em. Through manipulation of the emulsion during the development stage, they create an impressionistic image. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

KLAMATH

Theater

◆ The Ross Ragland Theater and Cultural Center presents Gregory Popovich's Comedy & Pet Theater, featuring performing animals rescued from shelters on Nov. 5th. 3:00 and 7:30 p.m. On Nov. 10th, Riders in the Sky perform traditional American cowboy music. 7:30 p.m. On Nov. 19th, Csardas! Performs the Tango of the East and Eastern European folk dance. And on Nov. 26th, the Eugene Ballet Company per-

forms "The Nutcracker." Call (541) 884-5483, go to www.rrrtheater.org, or visit the box office for tickets at 218 N. 7th St., Klamath Falls.

◆ The Linkville Players present Frank Galati's unique stage adaptation of John Steinbeck's literary masterpiece, *The Grapes Of Wrath*, thru Nov. 19th. Having lost the family farm, the proud but poverty-stricken Joad family leaves the Dust Bowl of Oklahoma for the fields of California. 8:00 pm. \$7-11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 882-2586. 

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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THEATER AND THE ARTS

Molly Tinsley

Shakespeare, North

O Canada! How wise of your government's Department of Canadian Heritage to understand the social benefits of challenging theatre and excellent acting and thus recently to bestow \$450,000 upon the Birmingham Conservatory for Classical Theatre Training. Founded by the Stratford Festival of Canada in 1998, the Conservatory enrolls a select group of young actors in nine months of courses geared to perfecting their craft. Judging from my second annual pilgrimage to Stratford last month, the program continues to yield rich results, stocking the Festival company with a deep line-up of talented, superbly skilled junior members.

Take this season's three productions of Shakespeare, for example—*As You Like It*, *Measure for Measure*, and *The Tempest*. In each an interesting concept honored and amplified the text, but what really distinguished these plays was the acting. And all but a few of their meaty roles were performed by young graduates of the Conservatory, each speaking the difficult language with ease and clarity, deftly balancing its poetry with its psychological truth.

Director Antoni Cimolino gently transplanted *As You Like It* to the Age of Aquarius, and dissenters from the militarized court of Duke Ferdinand followed his usurped brother back to nature. The production opted for muted lushness rather than psychedelia and swayed to a melodically rich score. It gave birth to a wonderful Touchstone, played by Stratford mainstay Stephen Ouimette as a platinum-blond Andy Warhol look-alike who began his journey into the forest as a jaded snob in a three-piece white suit. I couldn't imagine him ever being funny, yet scene by scene, he shed articles of clothing along with his sophistication, paring down to an ebullient cut-up in a tie-dyed muscle-shirt.

Another Stratford vet, Graham Abbey, unearthed an intriguing Vietnam vet in the melancholy Jaques. Lurching about on an

injured leg, he alternated between laser intensity and zoned-out obliviousness. The crazier the world got, the more he was at ease in it. Orlando's sudden entrance brandishing a knife scared everyone but him, and Abbey managed to pull his Seven Stages of Man speech directly out of this encounter, slightly breaking down when he reached the reference to the soldier "in the cannon's mouth."

Still, the burden for the production's success rested on the youthful shoulders of Sara Topham, who graduated from the Conservatory three years ago, and seemed to vibrate in every nerve to the chords of Rosalind. Rumor has it that Topham listens to Mozart to get into character, and given her sparkling grace, lucidity, and quickness, that would make sense. Just as strong were her classmates, Sophie Goulet as a bookish Celia who felt everyone's pain, and Dion Johnstone, an Orlando who had no idea what a hunk he was.

A different trio of Birmingham grads propelled *Measure for Measure*, whose questions concerning ethics and leadership transposed all too easily to this production's contemporary urban setting. Dana Green as the single-minded, asexual Isabella, in tailored suit and French twist, seemed an emissary from an alternative moral universe, trapped in the decadent dukedom of Vincento (Thom Marriott) and his deputy Angelo (Jonathan Goad). Good-humored, even playful, Marriott's Vincento was only too glad to delegate the hard-nosed imposition of the law to Goad's career bureaucrat. A surprisingly virile presence, this Angelo was just doing his job with no particular relish when lust for Isabella blindsided him.

Director Leon Rubin set the riveting prelude to the action in an upscale men's club. But more provocative than the pole-dancers in this interpolated scene was Duke Vincento's appearance, seated in a private box, taking in the show. When Angelo raided the joint, it was their awk-

ward confrontation that motivated the Duke's surrender of power. He had to clean up his own act before he could reform his city. Such a directorial choice sent dark undertones through the following scenes. When playboy Lucio claimed to know the Duke's moral "quirks," he was speaking the truth; the disguised Duke's denials fudged it. In the end, it was no wonder that Isabella clearly rejected Vincent's hand. We wouldn't have it otherwise.

Directed with superb transparency by Richard Monette, *The Tempest* offered distinguished performances by yet another young trio in the roles of Miranda, Ferdinand, and Ariel. Despite her chaste appearance, Adrienne Gould embodied the quintessential teen-ager on the verge of rebellion, frustrated with obedience and craving adventure. Fortunately adventure took the shape of Jean-Michel LeGal, a committed straight arrow, though not too good to be lovable. Meanwhile Jacob James's Ariel was truly otherworldly, pale and plump as a toddler, with a toddler's blend of temper, sweetness, and curiosity.

As the action of *The Tempest* originates in Prospero, however, the vitality of this production flowed from William Hutt, who has appeared in the role in four previous seasons. And just as Prospero abjures his magic at the end of the play, the eighty-five-year-old Hutt will retire from the stage at the end of this run. The possibilities for resonance thus became endless.

Hutt's Prospero was a reluctant curmudgeon, whose gruff impatience kept trumping his good intentions. Calling on Ariel, his voice grew thin as a sigh, but when he awakened Miranda from the trance he imposed, he slapped her cheek a little too hard, and responded to her grogginess with a curt, "Shake it off." Utterly at home in this role, Hutt rode out the mood swings, keeping his eye on Prospero's epiphanic moment when, his enemies in his grasp, he was shamed by Ariel into empathy. Hutt took a long, excruciating beat before he surrendered to wisdom: being fully human entails virtue and forgiveness, not reactive vengeance. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Robert Cohen

#2 Grief Point

I trudged from the ferry
along a winding road uphill
to a hotel called HOTEL.
My room was painted flyspeck.
The mattress had a bleeding wound.
For supper they served turkey *à la à la*.
The dining room was full
of characters from a melodrama
about a hotel on a hill.

A lady wore a faded hat
with faded flowers, like the faded
memory of when the world was new.
And a gentleman in a checkered vest
checked his watch and cleared his throat
like Sidney Greenstreet, less the girth,
waiting for Bogart to appear.

After sweet potato pie,
I went outside, lit a cigar,
and strolled on farther to where the road
ended at a reservoir.
It had a name—Priest Lake—and I
wondered what it had to do
with priestliness. The sun sank low
behind a copse, the lake grew black,
the water rippled in a breeze

and a sunless prayer seemed to arise
from the water itself: Release. Release.

Robert Cohen, a native Chicagoan, lived in Portland, Oregon, for many years, where he worked as a writer, editor, and an advocate for the homeless. He now lives in Bandon on the Oregon Coast, where he's completing his second collection of poems. His first collection, *Talking Back to the Moon* was published this year by Traprock Books.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry
editors
126 Church Street,
Ashland, OR 97520.

Please allow two to four weeks for reply.

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GOODS

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Vienna Piano Trio November 5, 2005 / 8pm

Praised for its silken homogenous sound, and its "telepathic gifts of communication," the Vienna Piano Trio has established itself as one of the world's foremost chamber ensembles. In addition to its own series at the Wiener Musikverein, the ensemble annually appears at the Concertgebouw and Wigmore Hall and on many of the major stages worldwide. On this continent, the ensemble has performed at Carnegie Hall and Kennedy and Lincoln Centers.

The trio's recordings have received both critical acclaim and won numerous awards.

"One of the world's leading groups for violin, cello and piano . . . a rapport that makes the performance feel like a conversation among friends, and a high level of technical precision."

The Washington Post

"This youthful ensemble has rapidly established themselves as one of the finest chamber groups on the international circuit."

The London Times



Shawn Colvin November 11, 2005 / 8pm

After recording six albums and winning three Grammy Awards, Colvin has emerged as one of the bright spots of the so-called "new folk movement" that began in the late '80s. She has managed to keep the form fresh with a diverse approach, avoiding the clichéd sentiments and all-too-often formulaic arrangements that are common in the genre. Her songs aren't instant fixes or disposable anthems but slow-release works of craft and catharsis that become treasured, lifetime companions. Indeed, her legacy includes a catalogue of remarkable songs and a career characterized by honesty, integrity, and sheer musical talent.

She has also gained much recognition for her interpretations of songs by writers as inimitable as Sting ("Every Little Thing He Does Is Magic") and David Byrne ("This Must Be the Place"). In an era when female singer-songwriters have been ever more ubiquitous, Colvin stands out as a singular and enduring talent.



Béla Fleck & Edgar Meyer November 17, 2005 / 8pm

Banjo virtuoso Béla Fleck and renowned bassist Edgar Meyer are the foremost performers on their respective instruments. After collaborating on the double-Grammy-winning recording *Perpetual Motion*, the two forged a new creative alliance and crafted a repertoire for the unusual combination of banjo and bass including original works composed by the two artists. Together these great artists and old friends explore wide ranging genres from bluegrass to jazz to classical. Anything can happen musically in this evening, but awe inspiring artistry and creative collaboration is guaranteed.

Edgar Meyer is the recipient of one of the MacArthur Foundation's prestigious "genius" grants. Béla Fleck has won 8 Grammys and received 20 nominations — he has received nominations in more different categories than any musician in Grammy history.

Tickets and information at
www.cascadetheatre.org
or at (530) 243-8877

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Available November 1st thru April 30th, 2005

Holiday Parties

- Special holiday menu prepared by our Executive chef, Damon Jones
- Waived room rental
- Beautifully decorated hotel
- Special holiday overnight rate

\$59/double occupancy

with complimentary breakfast and parking

LARKS

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SERVING LUNCH & DINNER

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orchards, vineyards, and chocolatiers
in the beautiful Rogue River Valley*

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